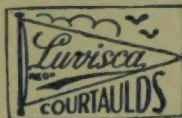




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SATURDAY, JANUARY 20, 1934.



BLACK AND WHITE WITH BLACK "SPECTACLES": THE RARE AND STRIKINGLY MARKED GIANT PANDA OF WESTERN CHINA—A UNIQUE FAMILY GROUP UNVEILED AT PHILADELPHIA, INCLUDING THE FIRST YOUNG ONE SEEN BY WHITE MEN.

This habitat group (the only one in the world) of the rare Giant Panda, which is found only in the high bamboo jungles of Western China, has just been unveiled in the Free Natural History Museum of the Academy of Natural Sciences of Philadelphia, U.S.A., founded in 1812. It shows male, female, and young—this being the first young Giant Panda ever seen by white men—in surroundings reproduced from sketches and photographs made in Szechuan Province by the Dolan-West China Expedition, which, under the leadership of Brooke Dolan II., of Philadelphia, secured these animals for the Academy. The background was painted by C. Clarke Rosenkranz, and the group was erected under the supervision of Harold T. Green, Director of Museum Exhibits at the Academy. A remarkably interesting account of another expedition in quest of this animal is given in "Trailing the Giant Panda," by Theodore Roosevelt and Kermit Roosevelt (Scribner), published in 1929. Here we read: "The Golden Fleece of our trip was the Giant Panda. *Ailuropus melanoleucus* is its scientific name. It lives in the dense bamboo jungles in Szechuan, and authorities seemed to agree that so far it had never been killed by a white man. Père David, the French missionary scientist, discovered it sixty years ago when he got skins from the natives of Muping. The animal is the size of a bear and strikingly coloured. Around its eyes are black spectacles. Its ears are black

and there is a heavy band of black over its shoulders and front legs. The rest of its body is white. No one knew exactly how it should be classified, whether it was a bear, a panda, or an entirely new species. From time to time such men as General Pereira, Ernest Wilson, Zappey, and McNeill had hunted it, but without success. . . . Our information was so scant as to its range and habits that our quest seemed even more doubtful than Jason's." The authors succeeded in shooting "a splendid old male." Further details about this rare species occur in an appendix to the book. "The natives know him as the beishung, or white bear. He lives in the bamboo jungles at altitudes varying between six and fourteen thousand feet. The beishung does not hibernate. We found fresh sign in regions where the brown and black bears were hibernating, and the one we shot was living in a locality where the black bears had not yet awaked from their winter's nap. We came upon his tracks one morning in the newly fallen snow. Three hours' trailing through dense jungle brought us to the spot which he had selected for his siesta. We caught sight of him emerging from the hollow bole of a giant fir tree, and fired simultaneously. The Giant Panda, from all we could learn, is not a savage animal. In the nearest Chinese village, perhaps twenty-five miles distant, no one had ever heard of a giant panda, nor seen the skin of one."

By COURTESY OF THE ACADEMY OF NATURAL SCIENCES OF PHILADELPHIA, U.S.A.



By G. K. CHESTERTON.

ONE of the many fallacies in what the newspapers love to call the Appeal To Youth is that Youth, with all its beauties and benefits, is actually more credulous than old age in accepting things that are old. Youth will quite naturally accept things that are old, believing them to be new. When the wilder artists and poets of Chelsea and Bloomsbury recently began to wear short side-whiskers in the Spanish manner, it is quite possible that the young ladies of a similar age and set (brought up in an age of the clean-shaven), really regarded it as a wonderful innovation and variant of the natural elemental hairiness of artists and poets; as if the whiskers were wings sprung from the human head to waft it into the superhuman heavens. Anyhow, it may have looked revolutionary, and it certainly did look novel—to anyone young enough to see it so. But to anyone old enough to remember that exactly the same sort of side-whiskers were worn by his own father, when a bank clerk under Queen Victoria, and were known as mutton-chop whiskers, they will seem about as dull, respectable, old-fashioned and familiar as mutton chops. I myself am just old enough to remember seeing such things, at least in old family-albums and early photographs. So that the Chelsea artist does not look to me in the least like a Spanish anarchist. He looks like a rather dowdy Victorian stockbroker; as if he had gone to a masquerade ball as his own grandfather.

Many an ardent youth may have followed the futuristic vision of Plus-Fours where his elders could see nothing but a faint ancestral memory of Pegtop-Trousers. The disappearance of beards in the twentieth century would not seem new to a Shavian Methuselah, who remembered them disappearing in the seventeenth century; nor would he hail it as a cosmic daybreak, or salute the happy and hairy morn, even if fashion imitated the beard of D. H. Lawrence, exactly as it might have imitated the beard of Alfred Tennyson. But a very young person, following immediately on the age of D. H. Lawrence, might regard a beard as a bold, bad, Bolshevik sort of thing. The question of these recurrences and resemblances, or partial resemblances, is almost entirely a question of living long enough; and a woman who lived long enough might find herself, after a century or two of progress, as particular about powdering her nose as she had once been about powdering her hair. In any case, these trivialities reveal the real truth as clearly as do more serious truths. The new generation may be admirable in a hundred ways; it may be superior to any number of old generations in any number of ways. There is only one thing which the new generation cannot possibly or conceivably be. It cannot be the best judge of what is new.

I entirely agree that it does not supremely matter whether it is new, so long as it is true. A generation might reproduce unconsciously and almost automatically a whole social system as dead as ancient Egypt or Etruria; imagining it was a brand-new Utopia that even Mr. Wells had never thought of. And it would not very much matter, so long as Etruria really had some of the virtues of Utopia. But it does make a difference in the tone and spirit of the innovator; precisely because we know that Etruria was not Utopia. We might bring back a better state of things out of the past; but no sensible person thinks there was a perfect state of things in the past; though many are strictly and very strangely taught

to suppose that there must be one in the future. That is the real difference between the man who knows he is restoring an old thing and the man who thinks he knows that he is inventing a new thing. We may see men wearing three-cornered hats and declaring them to be founded on the new mathematical diagrams; we may see them covering themselves with armour in battle and calling it an entirely new extension of the Steel Industry; we may see them wearing sandals like the ancient Romans, and imagining they are improving on the latest fad of the latest Russians; we may see them wearing nothing but woad, and calling it Nudism and the New Simplicity. But there will always be that amount of difference between these innocent characters and those who may do similar things, but who possess a knowledge

quite seriously believed. There have been many intelligent and distinguished moderns who have thought quite gravely that certain great changes in habit or manners, in diet or discipline of life, would make practically all men good and happy. There is only one person who is immune from that illusion. And that is the man who happens to know that nearly every one of these diets and disciplines has already existed somewhere; where it did not prevent people from being as naughty or silly as they chose.

The same principle can be seen in practical politics. Many great revolts or reforms, or other social outbreaks, can best be explained by noting the date at which some old experience was no longer even dated, but had gone really and truly out of date. It had become so old that it could easily become new. Thus such revolutions happen, not at the moment when men have found something, but rather at the moment when they have forgotten something. Something has gone out of sight just long enough for people to see it as quite different if it appears again. Not enough note has been taken in history of these dates of oblivion, as distinct from dates of recognition; for, indeed, they are dates of lack of recognition.

By the time that Europe, especially Northern Europe, threw itself so enthusiastically into national politics, and a complete division of the provinces of Christendom from each other, it had had time to forget what an infernal nuisance it had once been found to live in an anarchy of tribes and towns, all with different gods and incompatible ambitions; as it had been before the Order of the Roman Empire; before politics had been unified by Cæsar or religion by Constantine. When men had got far enough away from barbarism and blind wars to forget what they were like, they instantly plunged into them again. The moment, of all moments, in which we should be most careful to recall the real dangers and difficulties of any idea, is the moment when it comes back revived, and perhaps rightly revived, after long periods of neglect, and refreshed by the sleep of centuries. I do not say that we should not welcome its revival, or receive its return to triumph; but I do say that it is at exactly that moment that we should remember its demerits, while trying to restore its merits. The danger is that we shall produce some sort of frozen and fanatical copy, for which one generation will be madly enthusiastic, and with which the next generation will probably be bored stiff. The great men of the French Revolution, who were none the less great because many small reactionary schools have tried to belittle them, did undoubtedly fall very heavily into this error. It was so many thousand years since anybody had really inhabited a small and primitive City State, of the early Pagan model, that they dug up

their ideal republics like buried temples and worshipped the statues of the Virtues as idols so strange as to be almost new. Because they had at last grown a little tired of Aquinas and Scotus, they never thought how quickly the very schoolboys they taught would grow tired of Cato and Seneca. This warning from the Revolution is a warning also to the Counter-Revolution; and the Fascists must be careful that we do not grow as weary of the Black Shirt as most of us have of the Red.



"LA DANSE": A DRAWING IN THE CONSTANTIN GUYS EXHIBITION.



"QUATRE ÉLÉGANTES."



"A PORTRAIT."

A LONDON EXHIBITION OF WORK BY A FRENCH ARTIST WHO REPRESENTED "THE ILLUSTRATED LONDON NEWS" IN THE CRIMEA: DRAWINGS BY CONSTANTIN GUYS (1805-1892) AT THE LEICESTER GALLERIES.

The exhibition of drawings by Constantin Guys has a special interest for our readers. In his prefatory note to the catalogue, Mr. James Laver writes: "From 1842 to 1848 Guys acted as tutor to the two children of Dr. Girtin, son of Thomas Girtin, the artist. . . . When his pupils were grown up he was thrown on drawing for a livelihood and managed to obtain a post on 'The Illustrated London News.' In 1854 he was sent to the Crimea, and here some of his best work was done. Every engagement found him in the front line, or as near it as he was allowed to go. . . . Since (his death) his drawings have been growing steadily in public estimation."—[By Courtesy of Messrs. Ernest Brown and Phillips, Ltd.]

of history, which is simply a knowledge of humanity. These latter will always know that even the return of good things will not be the return of perfect things. Sandals may or may not favour simplicity; but they did not turn Nero into a saint, or even a vegetarian. The days when knights were bold were days when a reasonable number of knights were bad; and three-cornered hats may be in mathematical shapes, but they rested on a good many unmathematical heads. These are but burlesque instances; but the truth is equally true of symbols and associations that are

THE KING OF SIAM COMING TO ENGLAND—

HIS MAJESTY WITH HIS QUEEN; AND
REVOLT AND CEREMONY IN BANGKOK.

THE REBELLION IN SIAM; THE ROYAL PLAZA (RIGHT) AT BANGKOK USED AS AN AERODROME FOR GOVERNMENT TROOPS; WITH AN AEROPLANE VISIBLE ABOVE THE ROYAL PALACE.



CONSTITUTION DAY IN SIAM, WHEN KING PRAJADHIPOK RETURNED TO THE CAPITAL TO OPEN PARLIAMENT: THE INTERIOR OF THE THRONE HALL, WITH THE ROYAL THRONE SURMOUNTED BY THE NINE-TIERED STATE UMBRELLA.



THE KING OF SIAM AT RELIGIOUS RITES: HIS MAJESTY AT A FUNCTION IN CONNECTION WITH THE OPENING OF THE PEOPLE'S ASSEMBLY AT BANGKOK ON DECEMBER 10.

The King and Queen of Siam left Bangkok for Europe on January 13, where, it was stated, they proposed to make a stay in England for about a week. From here they are to travel to the United States, where King Prajadhipok is to undergo a further operation on his eye. As mentioned in our last issue, the revolt which broke out in Siam on October 12 had been successfully put down by early December, and his Majesty was present in Bangkok on December 10 for the opening of Parliament. In a broadcast message to his people on January 11 the King expressed full confidence in the present Government, with Colonel Phya Bahol as Prime Minister. He said that he had always favoured a constitutional form of government, and that



A REVOLT QUELLED, IN THE KING OF SIAM'S WORDS, "BY MY GOVERNMENT AND MY ARMED FORCES": LOYAL TROOPS FIRING FROM A HOUSE-TOP ON THE OUTSKIRTS OF BANGKOK.



KING PRAJADHIPOK AND QUEEN RAMBAI OF SIAM; NOW ON THEIR WAY TO EUROPE FOR A VISIT WHICH IS TO INCLUDE A WEEK'S STAY IN LONDON.

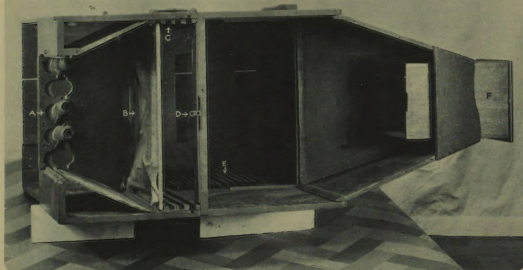
the recent rebellion had been quelled "by my Government and my armed forces." He asked the people to preserve peace during his absence. It was believed that at this time slight unrest, not altogether favourable to the present Government, was affecting the Siamese Navy, which consists of three destroyers, four torpedo-boats, eight gunboats, and other smaller craft. Publication of military and naval news was therefore forbidden, and it was not possible to learn how serious the disaffection was. Incidentally, we should mention that beneath a photograph on page 71 of our last week's issue, the Prime Minister, Colonel Phya Bahol, was wrongly designated: he should have been described as "second from left; in uniform."

GAINSBOROUGH'S SHOW-BOX: THE ARTIST'S APPARATUS FOR SHOWING TRANSPARENCIES PAINTED BY HIMSELF.



ONE OF THE TWELVE COLOURED TRANSPARENCIES GAINSBOROUGH PAINTED FOR EXHIBITION IN HIS HOME-MADE, CANDLE-LIT "SHOW-BOX."

THE forthcoming sale of the Leopold Hirsch Collection at Christie's from May 7 to May 11, will be remarkable for the offering of a large number of very important "lots"; but none of these "lots," it is safe to say, will arouse more curiosity than Number 104 of those put up for auction on May 11. The catalogue describes it as follows:—"Thomas Gainsborough, R.A.—The Artist's Show-box, with Twelve Landscapes and River Scenes Painted on Glass. A Set of Twelve, 11 in. by 13 in. On glass (transparencies) painted by the artist (Continued below.)"



GAINSBOROUGH'S "SHOW-BOX," WHICH, WITH ITS TWELVE TRANSPARENCIES, IS TO BE AUCTIONED: A VIEW FROM ABOVE, SHOWING THE TUBES FOR THE CANDLES PROVIDING THE ILLUMINATION, THE DIFFUSER, AND THE APPEARANCE OF THE INTERIOR.

A marks the tubes which acted as candlesticks for the candles that illuminated the transparencies Gainsborough painted for his "Show-box." B is a silk screen that diffused the light of the candles before it reached the transparencies. C marks grooves for holding transparencies. D is a pulley. E indicates the rack for storing the transparencies mounted as a screen, the illuminated transparencies were viewed.



ONE OF THE TWELVE COLOURED TRANSPARENCIES GAINSBOROUGH PAINTED FOR EXHIBITION IN HIS "SHOW-BOX."

the Exhibition. When Jarvis made an exhibition of stained glass, Gainsborough was so impressed with the beauty of the examples that he immediately began to construct an apparatus consisting of a number of glass panes which were movable and were painted by himself, representing various subjects, chiefly landscapes. They were lighted by candles at the back and viewed through a magnifying

for his little theatre, or "Show-box," in which they were shown with a light behind them. . . . Fulcher, in his *Life of Gainsborough*, says: ". . . that de Louthembourg, who during the year 1752 had been employed by Garrick at Drury Lane Theatre, formed an exhibition of moving pictures which he called the *Eidophusikon*, or *Representation of Nature*. Gainsborough's sympathies were so completely enlisted that he passed a long succession of evenings at



RIGHT OF THE TWELVE COLOURED TRANSPARENCIES GAINSBOROUGH PAINTED TO LOUTHERBOURG'S

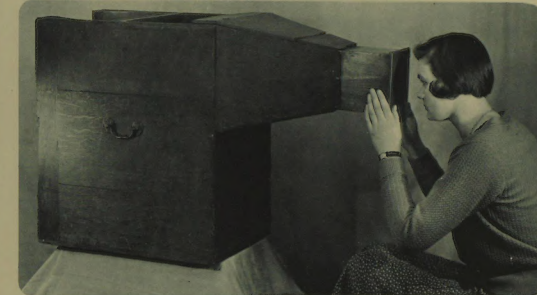


FOR EXHIBITION IN HIS CANDLE-LIT "SHOW-BOX," A HOME-MADE RIVAL "EIDOPHUSIKON."

TRANSPARENCIES GAINSBOROUGH PAINTED FOR HIS CANDLE-LIT RIVAL TO THE POPULAR "EIDOPHUSIKON."



ONE OF THE TWELVE COLOURED TRANSPARENCIES GAINSBOROUGH PAINTED FOR EXHIBITION IN HIS HOME-MADE, CANDLE-LIT "SHOW-BOX."



GAINSBOROUGH'S "SHOW-BOX": A PHOTOGRAPH SHOWING HOW THE APPARATUS WAS USED BY THE ARTIST AND HIS FAMILY AND FRIENDS, WHO MUCH APPRECIATED THE ILLUMINATED GAINSBOROUGH TRANSPARENCIES THAT WERE EXHIBITED IN IT.

As we note in the general description given on this page, this Show-box, in which Gainsborough (1727-1788) exhibited twelve coloured transparencies painted by himself, is to be sold at Christie's on May 11, as part of the collection made by the late Mr. Leopold Hirsch. It is interesting to add that Mr. Hirsch had had the transparencies mounted as a screen, the illuminated transparencies were viewed.

but the following details as to its working may be added. At the back of the box there is a row of five metal tubes for holding candles, whose light was diffused by a silk screen before it reached the coloured transparency that had been placed in grooves for exhibition. In the front, the viewing end, there is a tapered extension and a sliding box permitting the focus to be adjusted. The two brass pulleys that remain suggest that the "peep-show" was intended to take its audience by surprise: on the cord being pulled (on many an occasion, no doubt, by Gainsborough himself), the transparency would appear illuminated. At the bottom of the box there is a grooved rack which held the twelve transparencies when they were not in use.—(PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY COURTESY OF MESSRS. CHRISTIE, MANSON, AND WOODS, KING STREET, S.W.1.)



ONE OF THE TWELVE COLOURED TRANSPARENCIES GAINSBOROUGH PAINTED FOR EXHIBITION IN HIS "SHOW-BOX."

lens." In Volume I. of the "Farington Diary," there is a note, dated March 31, 1801, which reads: "Miss Gainsborough called to ask me to see the Exhibition Box contrived by her father to show drawings." In his "Thomas Gainsborough, R.A.," Mr. A. E. Fletcher wrote of the transparencies: "Moonlight seems to have been especially enchanting. This 'show-box' exhibition absorbed much of Gainsborough's time, and the *Eidophusikon* of Louthembourg charmed even Reynolds." Our photographs of the "box" are self-explanatory; (Continued below.)

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE HOME FLEET FLAG-SHIP AGROUND OUTSIDE PORTSMOUTH HARBOUR: H.M.S. "NELSON"
SEEN WHILE EFFORTS WERE BEING MADE TO GET HER OFF.

H.M.S. "Nelson," Flag-ship of the Home Fleet, went aground just outside the entrance of Portsmouth Harbour on January 12. Her bows were embedded in the Hamilton Bank, composed of sand and shingle. Tugs attempted to pull her off backwards; and a flotilla of destroyers to wash her off, by steaming past at full speed. The crew were also assembled aft and ordered to jump up and down. These efforts, however, were unsuccessful. The "Nelson" got clear on the rising tide at about 5.55 p.m.



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: THE STUDLEY BOWL.

The Studley Bowl is the earliest piece of English domestic silversmith's work in the Museum. It is a covered bowl of silver-gilt, dating from the latter part of the fourteenth century, and intended for porridge and similar foods. The beauty of form and proportion, as well as the technical skill shown in the execution of the ornamental details, are remarkable; and it is beautifully decorated with chased and engraved ornament. The bowl once belonged to Studley Royal Church, near Ripon.

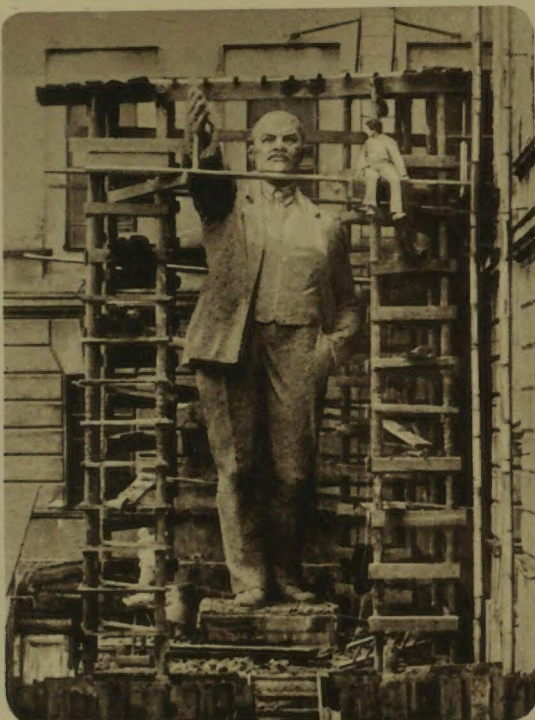


EMPIRE INTEREST IN THE KING'S CHRISTMAS BROADCAST: A CANADIAN FAMILY LISTENING-IN TO HIS MAJESTY'S SPEECH, RECEPTION OF WHICH WAS EXCELLENT. The whole British Empire, the United States, and other lands, were able to hear very clearly the message which his Majesty broadcast from Sandringham on Christmas afternoon. To typify the world-wide interest taken in the King's message, we publish a photograph of a Canadian family, not far from Quebec City, listening-in to the speech—at 10 a.m. by their time. His Majesty referred to 1933 as a year of sober progress toward recovery.



THE RELIEF OF THE DUBH ARTACH LIGHTHOUSE: A PHOTOGRAPH TAKEN AS THE INJURED KEEPER WAS BEING BROUGHT OFF WITH ROPE AND TACKLE.

The three lighthouse-keepers who were marooned for almost a fortnight on the solitary Hebridean island of Dubh Artach, because of the gales prevailing over the Atlantic, were relieved on January 15, by the lighthouse relief steamer "Hesperus," after several unsuccessful attempts. One of the keepers, Thomas Budge, suffered a severe injury to his ankle in a previous attempt at relief: he was lowered into the boat in a bosun's chair, by means of rope and tackle.



A COLOSSAL STATUE OF LENIN—ITS SIZE INDICATED BY THE WORKMAN SEATED ON THE SCAFFOLDING.

This statue of Lenin is, we are told, to be erected in the town of Kostroma on the Volga—further evidence of the delight that Russia takes in the vast size of her public monuments. An even greater monster Lenin, 180 feet high, is to surmount the projected 800-foot Palace of the Soviets in Moscow; and this statue is to be chromium-plated, a glittering colossus dominating the city.



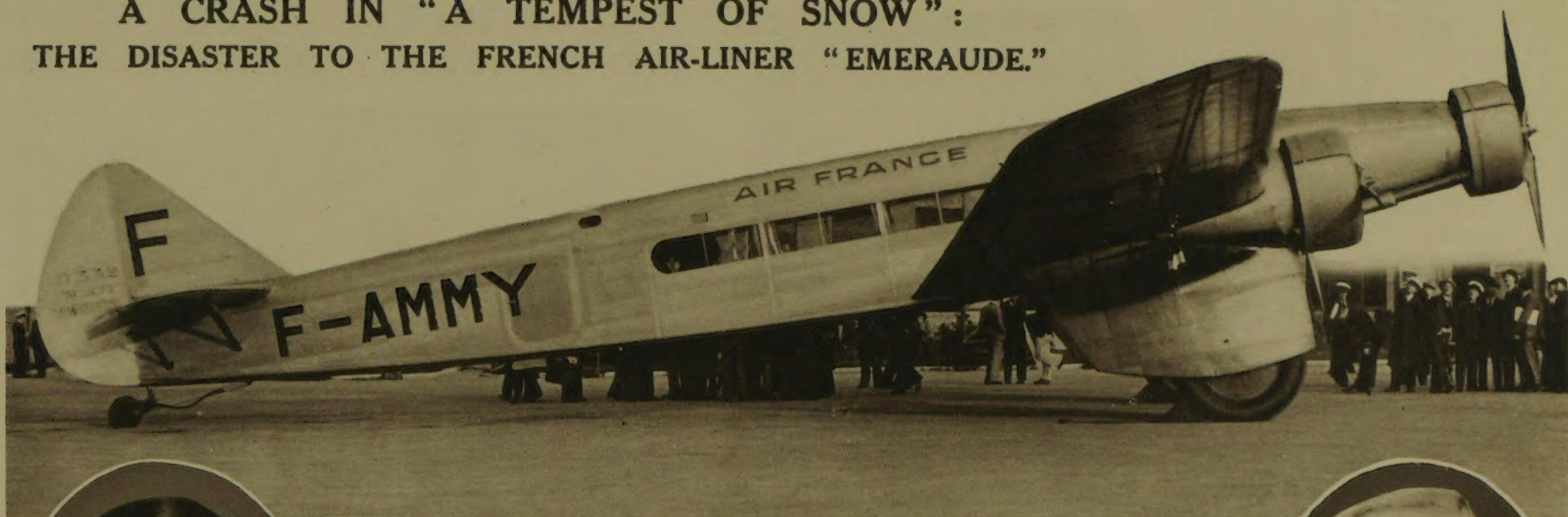
PROFESSOR EINSTEIN; BY JACOB EPSTEIN: A BRONZE BOUGHT FOR THE NATION UNDER THE CHANTREY BEQUEST.

The President and Council of the Royal Academy have purchased, under the terms of the Chantry Bequest, this bronze head of Professor Einstein by Jacob Epstein. They have also bought an oil painting of "The Artist's Wife" by Henry Lamb, and two oil paintings by Lucien Pissarro, and will show all these works in the next Summer Exhibition. This head is at present at the Tate Gallery.

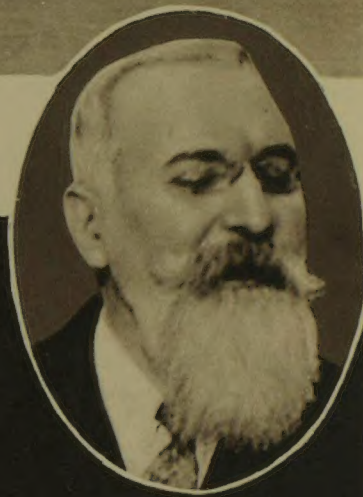


NEW DISCOVERIES IN WOKEY HOLE CAVE MADE POSSIBLE BY THE DROUGHT: EXPLORERS; INCLUDING CAPT. HODGKINSON (WITH PADDLE); MR. BALCH (IN STERN). A party of explorers, including Captain G. W. Hodgkinson, the owner of the caves, and Mr. H. E. Balch, the authority on the Mendip caves, descended into the famous Wookey Hole Cave, Somerset, on January 13, and penetrated farther than civilised man has reached before. The record low level of the River Axe, which flows through the cave, unsealed a rock opening; and the river's source and two new caverns, one of great height, were discovered.

A CRASH IN "A TEMPEST OF SNOW": THE DISASTER TO THE FRENCH AIR-LINER "EMERAUDE."



THE FRENCH AIR-LINER DISASTER: (ABOVE) THE "EMERAUDE" BEFORE DESTRUCTION, THE FIRST OF A NEW TYPE OF ALL-METAL MONOPLANES, WITH THREE 575-H.P. HISPANO-SUIZA ENGINES; (AT THE SIDES) TWO DISTINGUISHED MEN AMONG THE TEN OCCUPANTS KILLED—(RIGHT) THE LATE M. PIERRE PASQUIER, GOVERNOR-GENERAL OF INDO-CHINA; —(LEFT) THE LATE M. EMMANUEL CHAUMIÉ, DIRECTOR-GENERAL OF FRENCH COMMERCIAL AVIATION, WHOSE WIFE DIED WITH HIM.



A CRASH IN WHICH ALL ON BOARD PERISHED: WRECKAGE OF THE "EMERAUDE" AT CORBIGNY, WHILE HOMEWARD BOUND FROM SAIGON TO PARIS—ALL THAT REMAINED OF A GREAT AEROPLANE BUILT TO BEAT THE DUTCH AIR-MAIL RECORD BETWEEN EUROPE AND THE FAR EAST.

The great French air-liner "Emeraude," homeward bound from Saigon to Paris, crashed at 7 p.m. on January 15 at Corbigny, Nièvre, about 120 miles south of Paris, and all on board were killed. Among the passengers was M. Pasquier, Governor-General of French Indo-China since 1928, who had spent his life in that country and was known as "the saviour of Indo-China." He was an enthusiastic air traveller and had flown back to France once before. Another distinguished victim of the disaster was M. Emmanuel Chaumié, Director-General of Commercial Aviation at the French Air Ministry. His wife, travelling with him, shared his fate. The other seven killed were the Governor-General's ordnance officer; three officials of Air France (the recently formed company that includes all French air

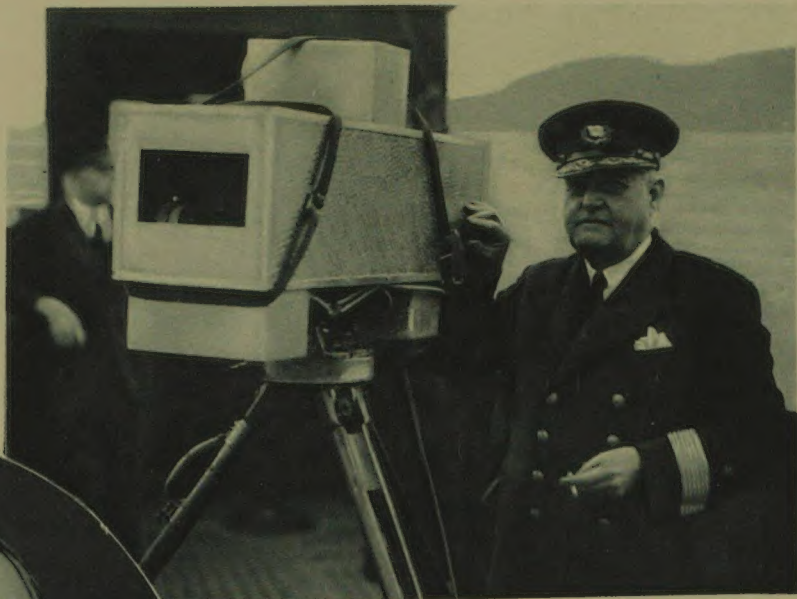
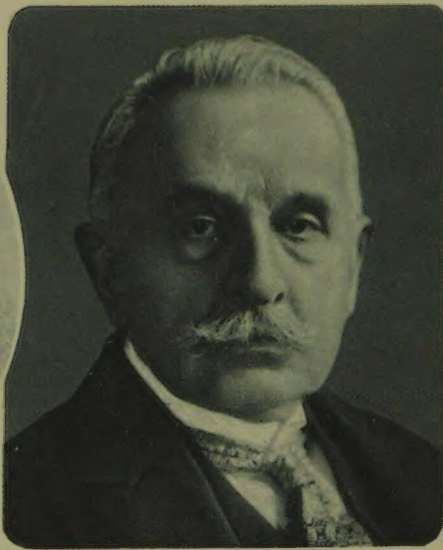
lines), to which the aeroplane belonged; and the three members of the crew—the pilot, mechanic, and wireless operator. The "Emeraude," which was a Dewoitine monoplane, with three Hispano-Suiza engines of 575 h.p., had been built for Air France to beat the Dutch record for air-mail conveyance to and from the Far East. It was first taken into service last September, when the French Air Minister, M. Pierre Cot, flew in it to Moscow, and had since made many remarkably fast flights. It left Saigon on January 5, and at the time of the disaster was on the last lap of its flight to Paris. After leaving Marseilles, it had to land at Lyons owing to bad weather. The last message received at Le Bourget from its wireless operator was: "We are flying 5000 ft. in a tempest of snow."

PEOPLE IN THE PUBLIC EYE: PERSONALITIES AND EVENTS OF THE WEEK.



GENERAL MARCHAND, OF THE FASHODA INCIDENT, DEAD: THE FAMOUS FRENCH SOLDIER AND EXPLORER AT THE TIME OF THE INCIDENT (LEFT), AND A RECENT PORTRAIT.

General Jean-Baptiste Marchand, who is remembered in this country in connection with the Fashoda Incident, died on January 14; aged seventy. He received his commission in the French Army in 1886, after enlisting as a private. He saw much service in the Sudan; and, being appointed to command the French forces in Upper Ubanghi in 1896, he set out on an expedition towards the east. In 1898 it became known that Marchand was at Fashoda at the confluence of the Blue Nile. Here he came face to face with Kitchener, and a delicate situation developed. Marchand, however, was subsequently withdrawn by way of Djibouti. In the Great War, General Marchand commanded a Colonial brigade with conspicuous bravery.



A NEW SAFEGUARD FOR NAVIGATION: THE FOG-PENETRATING CAMERA ON THE "MANHATTAN," WHICH PHOTOGRAPHS INVISIBLE OBJECTS IN THE SHIP'S COURSE BY INFRA-RED RAYS, AND DEVELOPS THE FILM AUTOMATICALLY.

The fog-penetrating camera, automatically takes photographs, in daytime every five minutes, by means of the invisible infra-red rays, which are able to pierce fog and haze. It develops and fixes the film in fifty seconds, and enables the navigating officer to "see" far into the fog; showing him the position of ships, ice-bergs, or other invisible dangers, a minute before.



VAN DER LUBBE: THE DUTCH COMMUNIST WHO WAS EXECUTED AT LEIPZIG FOR HAVING SET FIRE TO THE REICHSTAG.

Marinus van der Lubbe, who was found in the burning Reichstag on the night of February 27, 1933, and was condemned to death by the Supreme Court of the Reich on December 23, 1933, was executed by the guillotine at Leipzig on January 10. President von Hindenburg refused to reprieve him. Van der Lubbe made no statement, and remained apathetic to the end. He had admitted his guilt.



THE LAST EMPEROR OF CHINA TO BE PROCLAIMED THE FIRST EMPEROR OF MANCHUKUO: "MR." PU YI. It was learned recently that "Mr." Pu Yi, ruler of Manchukuo, would be enthroned as Emperor of that State, probably on March 1. It was made clear that the Manchukuo monarchy would begin a new dynasty, not connected with the Manchu Imperial line. It is understood that Manchukuo will not be provided with a Parliament under the new system.



MAJOR-GENERAL E. N. BROADBENT. Appointed to succeed Lord Ruthven as Lieutenant-Governor of Guernsey. Director of Movements and Quartering, War Office, since 1930. Served in the South African War, and Great War (in Egypt and Palestine).



MR. CHARLES MACK. One of the two famous negro comedians known as the "Two Black Crows." Killed in a motoring accident in Arizona, on January 11. George Moran, his partner, who was also in the car, escaped without serious injury.



THE MARRIAGE OF PRINCESS ELISABETH OF GREECE TO COUNT ZU TOERRING-JETTENBACH: THE BRIDAL COUPLE.

The marriage of Karl Theodor Count zu Toerring-Jettenbach and Princess Elisabeth, second daughter of Prince and Princess Nicholas of Greece, was solemnised in the private chapel of the Castle of Seefeld, near Munich, on January 10. After the wedding breakfast at the castle, the bride and bridegroom motored to Schloss Winhöring, the birthplace of the bridegroom, near Neuötting, in Upper Bavaria.



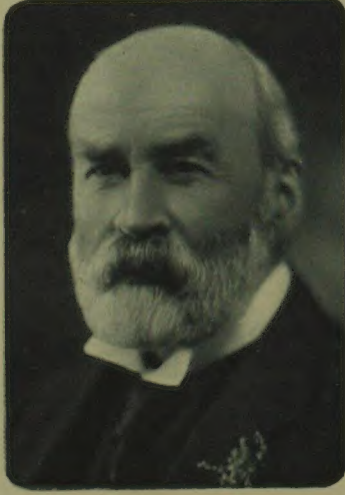
LADY CUNLIFFE-OWEN.

Lady Cunliffe-Owen, the wife of Sir Hugo Cunliffe-Owen, died on January 14; aged thirty-seven. She was keenly interested in horse-racing, and in 1920 her Mount Royal won the Goodwood Cup. Her father was the late Mr. James Oliver, of New York.



THE DUCHESS OF ALBA.

The Duchess of Alba and Berwick died on January 11; aged thirty-three. Her husband was a descendant of James II. and the sister of the first Duke of Marlborough. Their marriage took place at the Spanish Embassy in London. She leaves one daughter, Dona Cayetana; aged seven.



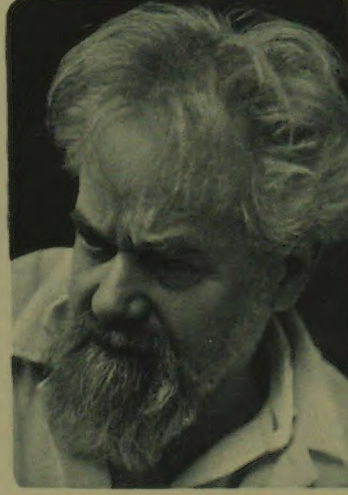
SIR DONALD MACALISTER.

Chairman of the General Medical Council for twenty-seven years. Died January 15; aged seventy-nine. Chancellor of Glasgow University. An authority on medicine, pathology, natural philosophy, mathematics, and physics; and a famous geographer and linguist.



PROFESSOR STEPHEN LANGDON.

The well-known archaeologist and excavator, whose work in Mesopotamia, and particularly at Kish, has frequently been described in our pages. He was recently made a corresponding Member of the Institut de France, an honour very rarely extended to foreigners.



PROFESSOR ANTON HANAK.

Professor Hanak, the celebrated Viennese sculptor, has died at the age of fifty-nine, leaving unfinished the great memorial at Angora on which he was at work. He was a pupil of Hengel, and executed several public monuments for the new Vienna.

By a Famous Painter of Women: A Hoppner at Burlington House.

REPRODUCED BY COURTESY OF THE OWNER, O. S. ASHCROFT, ESQ., WHO LENT THE PICTURE
TO THE BRITISH ART EXHIBITION AT BURLINGTON HOUSE.



"MRS. WILLIAMS."—BY JOHN HOPPNER (1758–1810): AN EXAMPLE BY A GREAT PORTRAIT-PAINTER, LONG UNDULY NEGLECTED, WHOSE REPUTATION HAS INCREASED IN RECENT YEARS.

This picture was reproduced in black and white in our issue of December 30 last, along with three other Hoppner portraits included in the Exhibition at Burlington House—those of Mrs. Jordan, Lady Kenyon, and Vice-Admiral Sir Samuel Hood. The present colour reproduction shows the artist's quality to better advantage. John Hoppner entered the Royal Academy schools in 1775 with a small pension from George III. (of whom he was said to be a natural son), and first exhibited there in 1780. Two years later he won a gold medal with his "King Lear," and married a daughter of Mrs. Wright, the famous wax-modeller. Hoppner loved the country, and might have developed into a great landscape-painter, but necessity drove him to the more lucrative pursuit of portraiture, and his work became fashionable. He painted portraits of many members of the Royal Family, including the

Prince of Wales (afterwards George IV.). In 1795 he became an R.A., and he continued to exhibit at the Academy till 1809, the year before his death. A notable French appreciation of his art occurs in E. Benezit's "Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs." Here we read: "He was a pupil of Sir Joshua Reynolds, but with a well-marked personality. He put into his works, above all in certain portraits of women, a voluptuous poetry rarely found in the art of his illustrious predecessor. Hoppner, in this respect, comes near to our great Prudhon. He was, *par excellence*, the painter of women and children. . . . For many years, Hoppner's portraits were very unjustly neglected by connoisseurs, but to-day his productions rank beside those of Reynolds, Gainsborough, Romney, and Lawrence." Several Hoppner portraits have fetched from £5000 to £8000 at auction.

Eton Memories at the British Art Exhibition: A Montem Costume.

REPRODUCED BY COURTESY OF THE OWNER, THE EARL OF SANDWICH, WHO LENT THE PICTURE
TO THE BRITISH ART EXHIBITION AT BURLINGTON HOUSE.



"THE HON. GEORGE MONTAGU, 'AFTERWARDS EARL OF SANDWICH' IN ETON MONTÉM COSTUME
AS A SALT-BEARER—A PORTRAIT BY RICHARD LIVESAY (c. 1750–1823), DATED 1790.

This portrait will specially interest Etonians, as an echo of the ancient glories of Montem, the famous triennial festival at Salt Hill, abolished in 1847. The artist, Richard Livesay, resided at Windsor (where he copied pictures for Benjamin West and taught drawing to some of the Royal children) from about 1790 to 1796, when he became drawing-master to the Royal Naval College at Portsmouth. "While at Windsor," we read, "he was much employed in painting portraits of young Etonians, generally small whole-lengths, and an interesting picture by him of 'Eton Boys Going to Montem' is in the possession of the college." George Montagu, sixth Earl of Sandwich, was born in 1773, and succeeded in 1814. His costume shown in the above picture, and the bag and staff he carries, are those of a Montem salt-bearer in 1790. Mr. Ralph Nevill's book, "Floreat Etona," states: "In ancient times the collectors . . . boys who scoured the roads for miles round Eton to collect contributions, carried large bags which actually contained salt, a pinch of which they gave to every contributor as a receipt. The last Montem at which salt was actually used seems to have been that of 1793. The cry of 'Salt! Salt!' lasted

long after tickets had taken the place of the condiment. . . . The twelve runners were gorgeously attired in fancy dresses of various kinds, bright colours predominating; they wore plumed hats and buff boots, and carried silken bags strengthened with netting to hold the 'salt'—that is, the money they obtained. Their peculiar badges of office were painted staves emblazoned with mottoes at the top." Sir H. C. Maxwell Lyte says in his "History of Eton College," regarding certain Montem costumes: "Trousers and boots were first substituted for knee-breeches, silk stockings, and pumps, in 1826." The "salt money" collected, sometimes as much as £1000, went to the Captain of the School, as Captain of Montem, to defray his expenses at King's College, Cambridge, but there were large deductions for entertainment and damage to property during the festivities, and the captain was lucky to net £300 or £400. "A breakfast given by the Captain of Montem in the College Hall," writes Mr. Nevill, "continued to be one of the features of the day right up to the last celebration in 1844. In the *Illustrated London News* of that year can be seen, amongst other interesting pictures of the last Montem, a cut of this banquet."

A black and white photograph of a small, dark wooden cabin with a steep, snow-covered roof and a chimney. The cabin is nestled in a snowy landscape with evergreen trees in the foreground and background.

[illegible]

and judiciary services. Recalling how Stavisky had been released in 1926, he said there was a flaw in French procedure, as accused persons who pleaded illness were released instead of being sent to hospital. The Minister of Justice had been instructed to draw up measures to alter this arrangement. On the 15th it was announced that the President of the Supreme Court was opening an inquiry into the legal history of the case, to discover why magistrates had granted nineteen adjournments of charges brought against Stavisky seven years before the colossal Bayonne fraud, which he had thus been left free to prepare.

IN A DIAMOND EXCHANGE.



THE COURT OF HONOUR OF THE ANTWERP DIAMOND EXCHANGE: A BODY WHICH ALONE ADMINISTERS THE VERY RIGOROUS RULES OF THE EXCHANGE—THE BELGIAN COURTS HAVING RECOGNISED ITS RIGHT TO ACT IN THE MATTER OF PROFESSIONAL DISPUTES BETWEEN MEMBERS.



THE ART OF DIAMOND-CUTTING: DESIGNS FOR THE FASHIONING OF VARIOUS BRILLIANTS (THE FOUR ON THE RIGHT BEING ONLY EMPLOYED FOR THE MOST EXPENSIVE STONES)—IN THIS CASE, FOR THE USE OF STUDENTS IN GERMANY.



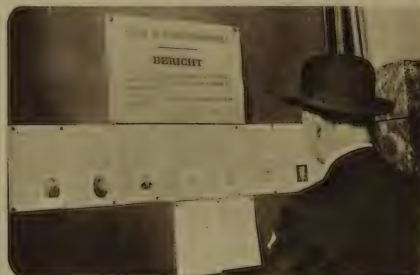
THE ANTWERP DIAMOND EXCHANGE: BROKERS IN THE LARGE HALL, WHICH IS CHARACTERISED BY UNUSUALLY EXTENSIVE WINDOWS, PLENTY OF LIGHT BEING A FIRST NECESSITY FOR DIAMOND-BUYING.



£700,000 ON THE TABLE: DEALERS EXAMINING STONES; AND THE INSTRUMENTS OF DIAMOND BROKERAGE—SCALES, TWEEZERS, MAGNIFYING-GLASS, AND WALLET.



A CRUCIAL OPERATION: A SWORN-IN OFFICIAL OF THE ANTWERP DIAMOND EXCHANGE ASCERTAINING THE CARAT VALUE OF EACH SINGLE DIAMOND BEFORE THE CONCLUSION OF A TRANSACTION; USING A DELICATE BALANCE IN A SPECIAL COMPARTMENT.



THE JEALOUSLY GUARDED MEMBERSHIP OF THE EXCHANGE: PERSONAL PARTICULARS AND PHOTOGRAPHS WHICH MUST HANG IN THE POLICE HEADQUARTERS AT ANTWERP FOR A WHOLE YEAR BEFORE A CANDIDATURE CAN BE ACCEPTED.

precious metal, are suspect, still firmly believe in the value of that most famous of precious stones. At the same time it is true that this demand has not been felt to much advantage by the diamond industry as a whole. The De Beers, Premier, and other South African concerns closed down on March 31, 1932, as all the world knows: to await better times. South African production fell from over four million pounds' worth in 1931 to just over a million and a-half in 1932. Be that as it may, the Halls at Antwerp

"ROBES" AND RITUAL OF BROKERAGE; A COURT OF HONOUR.



THE RITUAL OF THE DIAMOND-BROKER IN THE HOLY OF HOLIES OF HIS CRAFT: TRANSFERRING DIAMONDS TO A SAFE FROM A SPECIAL GARMENT WORN BETWEEN THE COAT AND THE WAISTCOAT.



THE DEAL: BROKERS FROM MILAN AND PARIS PUTTING THROUGH A TRANSACTION AT A TABLE IN THE ANTWERP EXCHANGE—THE IMPORTANCE OF THE OCCASION INDICATED BY THE FACT THAT SMALL DEALS ARE USUALLY MADE STANDING.

are overflowing with brokers, and buying and selling goes on incessantly in these huge rooms. The Diamond Exchange also exhibits another striking contrast with other Exchanges. The goods there are actually handled by the brokers; they circulate round the chamber, and are stored in the wallets of the members. The Chicago "pit" would be a slow affair if such conditions held there: there would probably be little room left for the brokers if they brought their hundreds of quarters with them, or even

many samples! Particular interest attaches to the photograph which shows the great precautions taken in electing new members to the Diamond Exchange. A candidate's introduction is only made if no objection has been raised against him during a whole year. All disputes between members are settled by the permanent Court of Honour of the Exchange. A disputed Bill of Exchange may be sufficient cause for expelling a member: and the Belgian courts have declared their incompetency to revoke such a decision.

In our last issue we were able to give some extremely interesting photographs of the delicate processes of diamond-working. On these pages we illustrate the great Diamond Exchange at Antwerp. The diamond trade, it is said, is one of the few that have not shown signs of being affected by the general depression. There is reason for this. It can easily be understood that the more uncertain currencies and commodities become, the greater is the importance of the diamond. People to whom bank-notes, and even

"THIS BLESSED PLOT."

BEING AN APPRECIATION OF
"ENGLAND": By W. R. INGE, K.C.V.O., D.D.*

(PUBLISHED BY ERNEST BENN.)

THIS book first appeared in 1926. It may be well to state at once that in these observations we shall not be concerned with the difference between a first and a second edition, or with those points upon which the author, like every sensible man, has been led to revise his opinions by the march of events during seven eventful years. Though acquainted with the first edition, we prefer to take the book as it now stands, and it is one which deserves the attention and reflection of every Englishman. It is itself a peculiarly English production, for it demonstrates in a high degree that faculty of self-criticism which is one of our most useful qualities, though we do not find it mentioned in Dean Inge's sketch of the national characteristics.

A writer who is set the task of composing a book with the unqualified title "England" must necessarily be somewhat arbitrary in his method. He may attempt a mere objective description under certain conventional headings, in the manner of an encyclopædia article. This nobody either expects or desires from Dean Inge, who, being a man of strong opinions, is (to the greater advantage of his readers) incapable of writing in the severely detached spirit. There is no attempt to leave controversial issues indeterminate, for the sake of analytical "impartiality," and we are left in no doubt concerning the author's views upon the Irish question (and people), the policy of France and America towards England, universal suffrage, socialist theory, and many other subjects on which no thinking man can be "neutral" without either sterility of ideas or pusillanimous evasion of issues. All this is to the good, especially when it is accompanied by Dean Inge's power of memorable phrase; and whether the opinions themselves command agreement or dissent, they are never advanced without substantiation which their opponents will be ill-advised to ignore.

It is on this side that the book is strongest; as a work of description and information, though most instructive in many aspects, it suffers from certain obvious defects of proportion. Too much space is devoted to such subjects as our racial origins, the early history of agriculture, and to statistical aspects of the Great War; by comparison with that which is allotted to a topic which we should have thought was of primary importance—namely, the literature in which we have, so to speak, set ourselves on record. Again, in the admirable chapter on "Empire," wholly inadequate consideration is given to India, even when we admit the difficulties which the author very properly feels in expressing views on that subject in a time of transition. Amid much wisdom, there are some surprising judgments. It is really astonishing to find a writer of Dean Inge's discernment describing the federal constitution of the United States as "one of the two grandly successful political experiments of modern times." We should be inclined to say, on the contrary, that it is one of the least successful political experiments not only of modern times, but of all time. It has never worked well, it is now not working at all; and, suffering as it does from the disastrous handicap of unadaptability, it seems likely in the long run to confront the American people with more vexing problems than any which it has yet experienced. Again, we doubt whether Dean Inge's account of Sir Edward Grey's policy at the outbreak of the war can be accepted. If Mr. Lloyd George's recently published

statements are reliable, there was scarcely any dissension in the Cabinet on the subject of Belgium, and a warning hint, in good time, of our attitude to that clear issue might have had a profound effect. These are, however, questions on which there must always be disagreement; on the less controversial side of this volume, we can say with some confidence that Dean Inge is least happy in the chapter with the ambitious title of "The Soul of England." Nothing it contains lacks interest or weight, but we seem to smell the lamp; and we mean no disrespect to a writer whom we greatly admire for the invaluable qualities of intellectual courage and independence if we say that this chapter reveals a characteristic limitation in its lack of instinctive sensitiveness to the flesh-and-blood aspects of the matters in hand. It is only fair to add that the writer wisely distrusts and warns us against all generalisations

concerning "national characteristics," and seems to embark upon them only with reluctance.

Other similar criticisms might be made, but in making them one has a sneaking sense of unfairness; for no book on such a subject, within such limits, could possibly escape them. Apart from some necessary elements of general description, what Dean Inge has really given us is an inquiry (arranged under the comprehensive headings of Empire, Industrialism, and Democracy) of England's present status—international, economic, and political—profoundly altered as it

our international position. It needs no "pessimist" to point out the disadvantages we have suffered from the Great War, or how, by concessions to America and France, we have surrendered on the one hand naval supremacy, and on the other hand the age-long policy of "hands off the Channel Ports." It is not pleasant to contemplate the degree of our insecurity in any future European war. Dr. Inge does not appear to believe in the probability of war, because our most recent experience proved once for all that modern war is highly detrimental to capital, and "it is not easy to see how war could be made without the support of capitalists." Elsewhere, however, Dr. Inge very truly observes that modern wars spring from fear; and it is, unhappily, fear which rules the counsels of every nation to-day. It may be doubted whether either material interests or sincere idealism are any match for that consuming emotion, once it is let loose.

Fear, distrust, and jealousy are also dominant in the economic policy of nations, and this observer sees no likelihood of abatement of the fierce, self-destructive nationalism which the Great War engendered. If, as we are so often assured, capitalism has "broken down," it is because that system presupposes an international volume of trade, flowing from a world-wide law of supply and demand, and supported by a self-adjusting monetary exchange; moreover, any economic system whatever, capitalistic or communistic, requires the same condition, and without it is doomed to failure. The world is not suffering to-day from "over-production" (and for that reason we think that Dean Inge exaggerates the evils of mechanisation): the slightest reflection shows that it is really suffering from mal-distribution. The Great Economic War which is now raging is therefore just as irrational and as destructive as the war of blood and iron—in some respects it is worse, for it lacks even such animal and spiritual stimulus as the battlefield may furnish. Into this war England has been most reluctantly forced, already staggering from the shock of feeling the ground of a whole century's prosperity cut away from beneath her feet. The causes of this fundamental change are calmly and clearly discussed by Dean Inge, and there is much force in his contention that the decay of the coal industry is perhaps our greatest single economic misfortune. With the reservation that "things seldom turn out either so well or so badly as strict calculation would lead us

to expect," he contemplates the serious possibility that we may have to "accept the gradual reversion of England towards the conditions of 1750 without excessive regret, though it is by no means pleasant to think of our country ceasing to be one of the Great Powers, and still more disquieting to think of what the transition may mean to us and our children."

And what of our own internal government? Rightly or wrongly, "parliamentary institutions" have been our genius and our pride. In Dr. Inge's opinion, two enemies threaten them, if they have not already destroyed them. One is the malignant, morbid doctrine of the class-war: our author's condemnation of this scourge is unsparing, but no whit excessive. The other enemy is democracy, as commonly understood. "Universal suffrage, as von Sybel predicted, has sounded the knell of parliamentary government."

The defects of democracy are huge and manifest, but, with the general social levelling-up (or levelling-down) of the modern era, it is fair to ask critics what

practical expedient is proposed as an alternative? It seems to us that at present humanity is, as usual, working painfully, by trial and error, to a balance between two extremes. It has become more and more apparent that "representative" systems are in no true sense representative, and the broader the basis of election, the less representative they are. It is probable that the next reaction will be towards some form, as yet incalculable, of restricted and controlled democracy.

C. K. A.



HER GRACE'S RAGE PAINTED FOR POSTERITY BY SIR GODFREY KNELLER—AND TO BE SEEN AT BURLINGTON HOUSE! "SARAH, DUCHESS OF MARLBOROUGH, IN A TEMPER"; THE HAIR SHE CUT OFF, OWING TO A DISAGREEMENT WITH HER HUSBAND, HANGING OVER HER SHOULDER.

Among the more unusual pictures in the British Art Exhibition at Burlington House is this portrait by Sir Godfrey Kneller; lent by Earl Spencer. In the catalogue is the note: "Winston Churchill writes: 'The Duchess cut off her hair owing to a disagreement with her husband. . . . Kneller's portrait shows . . . her severed hair hanging over her shoulder.'" The painting, in oil on canvas, measures 29 by 24½ in. Its more usual title, given on the frame, is merely: "Sarah Jennings, Wife of John, First Duke of Marlborough."

(Copyright Reserved.)

has been by the events of the last twenty years. He states the problem; with regard to its solution, he likens himself to Mr. Max Beerbohm's modern man, "contemplating, with a puzzled expression, a gigantic note of interrogation." No concession, however, to what we should like to think will induce him to pretend that the signs are favourable to England's future; the only consolation offered (and it is no small one) is that things constantly turn out in history contrary to expectation, and that Jeremiahs have been as frequently belied as cheery optimists. In illustration, an extremely interesting Jeremiad of the Common Council of the City of London in 1816 is cited.

The Empire is indeed "a gigantic note of interrogation," and no man can foretell what will result from our heroic effort to preserve its identity, though in a totally changed character. And with Empire is bound up the whole of



AN UNFINISHED SKETCH OF SARAH, DUCHESS OF MARLBOROUGH, WITH HER HAIR CROPPED—SEE THE OTHER PORTRAIT ON THIS PAGE: A STUDY BY SIR GODFREY KNELLER (1646—1723); AT BURLINGTON HOUSE.

This Kneller, like the other on this page, with which it must be compared, is among the works in the British Art Exhibition at Burlington House, to which it has been lent by Earl Spencer. It is oil on canvas; and it measures 19½ inches by 16½. The catalogue notes: "Sarah (1660-1744), daughter and co-heiress of Richard Jennings of Sandridge; m. John, Duke of Marlborough. Friend of Queen Anne. She left her estates to her grandson, John Spencer of Althorp. Winston Churchill writes: 'There is also a sketch by Kneller which shows her with her hair cropped.'"—(Copyright Reserved.)

* "England." By William Ralph Inge, K.C.V.O., D.D.; Dean of St. Paul's; Hon. D.D., Oxford and Aberdeen; Hon. D.Litt., Durham and Sheffield; Hon. LL.D., Edinburgh and St. Andrews; Fellow of the British Academy; Hon. Fellow of King's and Jesus Colleges, Cambridge, and Hertford College, Oxford. New and Revised Edition. The Modern World Series. (Ernest Benn; 18s. net.)

BRITISH ART—AT THE V. & A.: A COMPLEMENTARY EXHIBITION—1550 TO 1850.



A TEA-TRAY IN ENAMELLED EARTHENWARE FROM BRISTOL, 1743; WITH A DESIGN REPRESENTING AN INTIMATE EIGHTEENTH-CENTURY SCENE.



ABOVE: A BRASS TABLE CLOCK, ENGRAVED AND GILT (C. 1610); SIGNED BY DAVID RAMSAY, CLOCK-MAKER TO JAMES I.—BELOW: AN IVORY BUST OF QUEEN VICTORIA, BY B. CHEVERTON (1794-1876), AFTER A MARBLE BY CHANTREY.



A FIGURE OF A RECUMBENT CHILD (1673); IN GLAZED STONEWARE: THE DAUGHTER OF THE POTTER—BY JOHN DWIGHT OF FULHAM.



THE UNIFORM OF A COLONIAL GOVERNOR (ENGLISH, 1816); WITH COAT AND BREECHES OF WOOLLEN CLOTH, AND WAISTCOAT OF SILK EMBROIDERED WITH SILK.



A WOMAN'S DRESS (ENGLISH; THIRD QUARTER OF THE EIGHTEENTH CENTURY); MADE UP OF SILK EMBROIDERY ON SILK.

With their usual enterprise, the Victoria and Albert Museum opened, on January 10, a small Exhibition of British Art from 1550 to 1850. It will be on view until the close of the British Art Exhibition at Burlington House, to which this Exhibition forms a most interesting complement. Mediæval art has been excluded in view of the fact that it was fully represented at the Exhibition held by the Museum in 1930; and oil paintings are also excluded, since the Museum's finest examples have been lent to Burlington House. No attempt could be made to bring together all the most important examples of British art from the collections of the Victoria and Albert

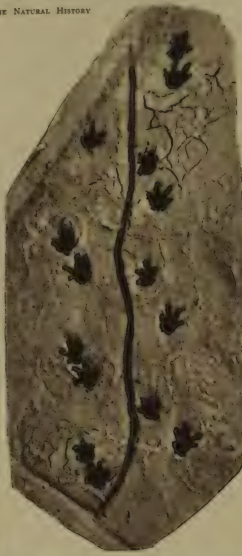
Museum, but great skill has been shown in the careful selection of a small group of objects mainly emphasising the domestic arts, and so arranged as to represent the artistic activities of different periods. The Exhibition, which is held in the south half of the Central Court, includes examples of a fine variety of crafts. Costume, sculpture, water-colour, pottery, silverwork, embroidery, wood-carving, furniture, miniatures, silhouettes, and jewellery are all to be seen; and an admirable indication is afforded of the Museum's widely representative collection of British art in its manifold forms. The British Museum is also holding an Exhibition of English art.

ANIMAL AND INSECT FOOTPRINTS PRESERVED IN STONE FOR 100,000,000 YEARS?

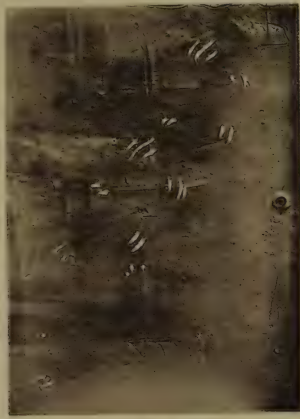
METHODS OF IDENTIFICATION BY COMPARISON WITH THOSE OF LIVING CREATURES.

PHOTOGRAPHS AND ARTICLE BY DR. O. SCHMIDTGEN, DIRECTOR OF THE NATURAL HISTORY MUSEUM AT MAINZ (MAYENCE).

WHEN animals run over damp ground, they naturally leave traces behind them. We know, by walking through woods and fields after rain, how important footprints are in detecting and identifying living animals. The big-game hunter, or the more modest sportsman in our own northern world, makes the study of footprints into a

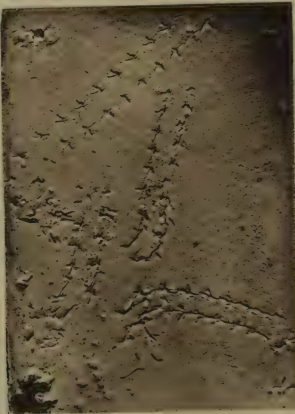


records of the prints of living animals. We obtained many surprising results. For instance, when we came to study the tracks of a salamander, we found the prints varying in an extraordinary way. The difference between the tracks made when it ran over slimy ground and merely soft ground was remarkable. Two different sets of footprints made by the same animal could vary so much that one's first instinct was to judge them as being made by different creatures.



FIGS. 1, 2, AND 3. THREE PHOTOGRAPHS OF THE FOOTPRINTS OF A LIVING SALAMANDER (TAKEN FOR EXPERIMENTAL PURPOSES), SHOWING WHAT REMARKABLE DIFFERENCES THEY EXHIBIT IN VARYING CONDITIONS OF GROUND: FIG. 1 (LEFT), THE FOOTPRINTS AS THEY APPEARED ON SLIMY MUD; FIG. 2 (CENTRE), FOOTPRINTS OF THE SAME CREATURE ON MERELY DAMP MUD; FIG. 3 (RIGHT), FOOTPRINTS OF THE SAME SALAMANDER MADE WHEN MOVING WITH A SWIMMING ACTION ON SLIMY MUD COVERED WITH WATER.

science. How much more important it is for us to observe footprints, long turned to stone, in studying the life of earlier centuries! No field of study has been more profitable than that of the Rhineland. The most fruitful sources of our enquiries have been at Nierstein, on the Rhine, near Mayence. The strata in this part of the country originated when there was a great desert, and most of the prints have naturally been found on the edges of what were once water-holes for thirsty animals. The creatures which lived in the water-holes also left their tracks upon the mud banks. So we have had two sources of study. If one wishes to read the footprints of one hundred million years ago with



FIGS. 4, 5, AND 6. EXPERIMENTS MADE IN THE MAYENCE MUSEUM FOR IDENTIFYING FOSSILISED INSECT FOOTPRINTS: FIG. 4 (LEFT), A LIVING BEETLE LEAVING ITS TRACKS ON MUD; FIGS. 5 (ABOVE) AND 6 (RIGHT), TRACES OF LIVING BEETLES MADE ON DAMP GROUND.

certainly, one must realise that the footprints of the same animal can vary enormously. The condition of the ground, the rapidity of motion, the age and the sex of the animal are all factors which we must consider before we give a label to the tracks we find. In order to make our readings correct, when the enormous slabs of stone bearing the footprints were discovered, we made a series of interesting experiments in the Natural History Museum here, so that we also have

One of the most marked differences was in the prints made by animals in mud when covered by a stratum of water. When the water was deep enough, it supported so much of the weight of animals running through it that the top made only a faint impression where they touched the mud. The animal's body, carried forward in a swimming motion, allowed only the sharp toes to make deeply defined grooves. This experiment is illustrated in Figs. 1, 2, and 3. Take a further example. If a tortoise runs over mud covered by a layer of water, its slow motion causes the marks of the hind-legs to lie behind those of the fore-legs. In swimming, the motion is somewhat quicker, so that the traces of the



hind-legs approach those of the fore-legs. Sometimes they cover each other completely. When the motion is still more rapid, the marks of the hind-legs lie in front of those of the fore-legs. This varying series of marks may occur within a short distance, showing how the animal changed its speed as it travelled through the water. These observations showed us how careful one must be in reading fossil footprints. But they also show that, by reading the footprints correctly, one may gain a deep insight into the animal life of the past—a deeper knowledge and insight than by studying skeleton remains. How reliable the method can be is proved in Figs. 8 and 9. Fig. 8 shows the traces of a salamander (*triton*) obtained during our researches. Fig. 9 shows a footprint from Nierstein, which was found much later and proves clearly how research facilitates the identification of fossil traces. A large number of saurian footprints were found, and also prints of insects. These make the discovery unique and noteworthy. That insects lived in the Permian period was known by the fact that impressions of their wings have been found. Among the Nierstein discoveries there are twenty different traces of insects. Their significance can be realised only through researches of the kind described above. Fig. 4 shows a living beetle running over the mud and leaving its trace behind it. The traces of different beetles and other insects differ distinctly, and thus it is possible,



FIG. 7. FOSSILISED TRACES OF INSECTS THAT EXISTED MILLIONS OF YEARS AGO PRESERVED ON A SLAB OF SANDSTONE FOUND AT NIERSTEIN: FOOTPRINT OF TWELVE OR MORE SPECIES, WHICH MODERN EXAMPLES HELP TO IDENTIFY.



FIG. 8. FOOTPRINTS OF A LIVING SALAMANDER OBTAINED FOR THE PURPOSES OF EXPERIMENT: TRACES BEARING A STRONG RESEMBLANCE TO THOSE OF A SAURIAN, MADE IN REMOTE ANTIQUITY, SHOWN IN THE ADJOINING PHOTOGRAPH (FIG. 9).



FIG. 9. FOOTPRINTS OF A SAURIAN PRESERVED IN THE SANDSTONE AT NIERSTEIN FOR MILLIONS OF YEARS: TRACES BEARING A REMARKABLE RESEMBLANCE TO THOSE OF A LIVING SALAMANDER SHOWN IN THE ADJOINING PHOTOGRAPH (FIG. 8).

with our contemporary footprints, to identify those discovered in the ancient stone. Fig. 7 shows an illustration in which twelve or more insect tracks are recorded. This stone came from Nierstein. Figs. 5 and 6 show traces of beetles which were made during our own experiments. All these comparisons and observations, when collated, lead to the conclusion that at this spot in the sand desert there was a flat water-basin, and, with it, water insects and their larvae. The water ran back (as indicated by traces of ripples) and, in the wake of the receding water, a thin layer of mud remained on the bank. Water insects hurried there, back to their element, leaving their tracks behind them. Those which could not reach the water, however, fell a prey to beetles, saurians, grasshoppers, and other creatures. We can identify these from the remaining traces. It is even possible to see where the footprints of the lesser insects end, at a point where they are met by the footprints of the beetle which destroyed and ate them. A later gust of wind brought a new thin crust of dust, which settled and formed into mud. This layer covered and protected the footprints. Thus they were preserved for our instruction. Nowhere else has there been found such a perfectly preserved picture of life in the Permian Desert as we have found at Nierstein. The records of our discoveries and observations make one of the most interesting of the latest exhibits in the Mayence Museum. O. SCHMIDTGEN.

A REVOLUTIONARY GERMAN AEROPLANE NOW UNDER CONSTRUCTION: THE FIRST DETAIL-DRAWING TO BE PUBLISHED HERE.

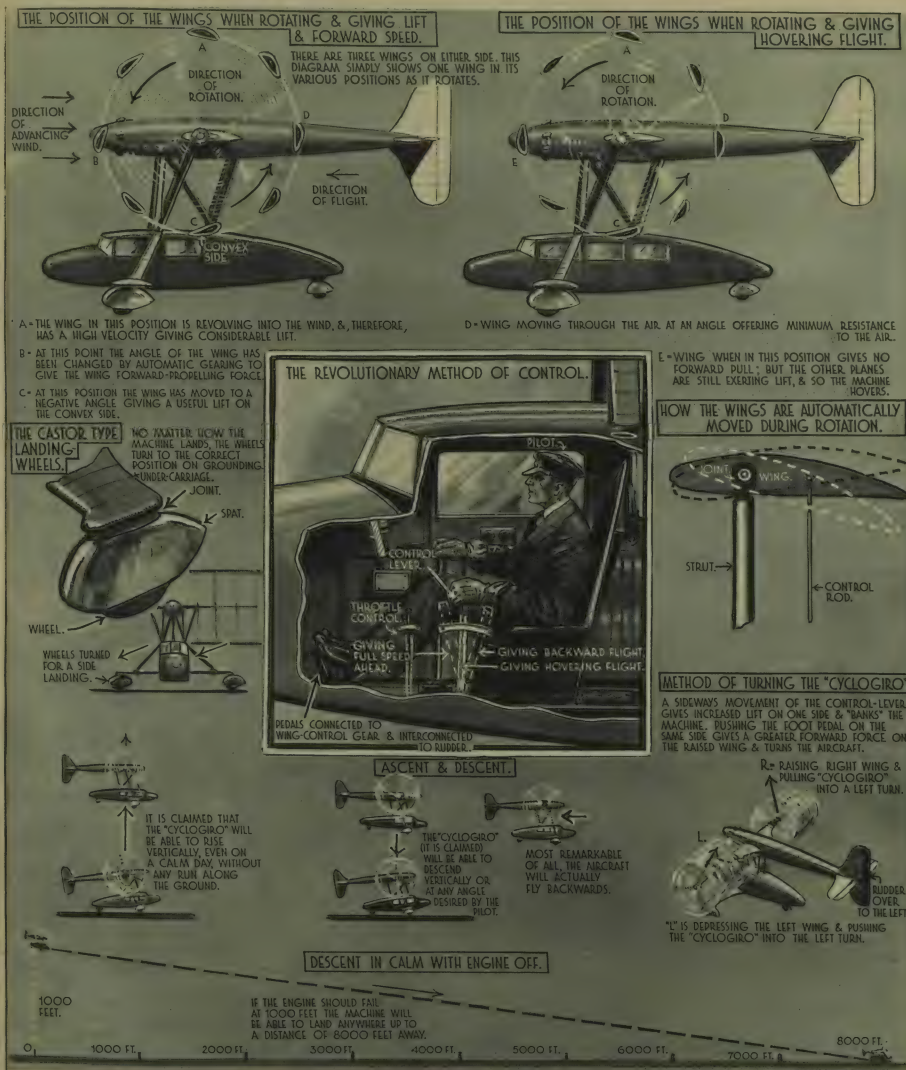
DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WITH THE ASSISTANCE OF MR. W. S. SHACKLETON, REPRESENTATIVE IN ENGLAND OF DR. ADOLF K. ROHRBACH.



A PADDLE-WHEEL AIRCRAFT: THE CYCLOGIRO, WHOSE WINGS ROTATE, WORKING AS DO GIVE THE MACHINE NOT ONLY FORWARD SPEED.

We are enabled to give here the first illustration published in England of a new aircraft, now under construction in Germany, which may revolutionise the science of human flight. For many years inventors have been attempting to produce a successful helicopter, an aeroplane that will rise directly from the ground without the run required by the indirect-lift aircraft in general use to-day. There have been, and are, helicopters that have got a few feet off the ground; but otherwise direct-lift has made practically no headway. Señor de la Cierwa, with his latest type Autogiro, has found the compromise between the helicopter and the aeroplane, and he has had pronounced success with his machines pulled by a power-driven tractor

aircrew and held aloft by freely rotating blades. Now Dr. Adolf K. Rohrbach, the distinguished constructor of giant German aircraft, with a number of assistants, has been working on a system whereby the wings are made to rotate round a horizontal axis, working in the same way as the paddles of modern paddle-ships are driven. Full-size wing assemblies have already been built and thoroughly tested; and the first "Cyclogiro," as it is called, is under construction in the great Rohrbach works in Germany. Needless to say, the experiment, with such a powerful and important firm behind it, is receiving very considerable attention in scientific and aeronautical circles throughout the world. The system employed is



THE PADDLES OF MODERN PADDLE-SHIPS, AND ARE SO CONTROLLED THAT THEY WILL BUT HOVERING FLIGHT AND BACKWARD FLIGHT.

fairly easy to understand. Each wing assembly consists of three narrow-chord wings which are caused to rotate at 420 revolutions per minute by the 240-h.p. air-cooled motor placed in a separate housing above the main fuselage. As these narrow wings rotate, they can be so controlled by the pulling of a lever that they will give the machine forward speed, hovering flight, or even backward flight. A careful examination of the two upper diagrams on the right-hand half of our double-page will show that, as it reaches its utmost limit of "A," the wing has its leading edge tilted up, so that it is increasing its angle of incidence and giving more lift—just as in an ordinary aeroplane increased lift is given to a wing by pulling down

the aileron. Now, if this angle is retained when the blade has reached its forward position at "B," the machine will be drawn forward. Thus the rapidly-rotating blades, altering their angles as they spin round, will be lifting the machine and propelling it forward. If, however, only lift is required, the pilot pulls the lever to the central position with his left hand, and instantly the wings are so set that when the forward position is reached the wing is cleaving the air with minimum resistance and exerting no forward pull, and thus the aeroplane hovers. In this way, it is confidently believed that the "Cyclogiro" will rise vertically from the ground, and will be able to descend and land vertically, rendering large aerodromes superfluous.

"SAMIAN" WARE REVEALED AS A HOME PRODUCT IN ROMAN BRITAIN.



THE LARGE SAMIAN WARE KILN (LEFT BACKGROUND) FOUND AT COLCHESTER, WITH ITS 14-FT. FLUE; TO RIGHT OF THE FLUE A RAISED HEARTH OF TILES, WITH HOB IN FRONT; AND TO RIGHT OF THAT A SMALL ROUND KILN PARTLY BUILT INTO THE RETAINING WALL.

WE give on these two pages the first illustrations to be seen in this country of a discovery at Colchester, on the site of the ancient Roman city of Camulodunum, which is claimed to be the most important find during the present century relating to the archaeology of Roman Britain. From the Colchester and Essex Museum, at Colchester Castle, we have received the following account of the discovery: "There is a type of Roman pottery, with a red glaze the colour of sealing wax, known as 'Samian.' This, it has always been assumed, was made in the South of France or, later, round Trier, near the Rhine. The secret of manufacture was lost in the third century. An enormous export trade was done to Britain in this ware. The experts who have studied this ware have got the whole thing settled: they know the potters' names (from the stamps on the ware) and when and where they worked. Now the upsetting thing is that, during the excavations by the Colchester Excavation Committee, on the ground of Captain Lockhart adjoining Colchester, during the summer of 1933, a Roman pottery works was discovered, and eight kilns were uncovered with masses of broken and waste pots. One of these kilns was for making Samian ware—a Samian kiln is different from an ordinary kiln—and more than 400 fragments of moulds for putting on the band of decoration on the pot were recovered. This discovery is absolutely unique for Britain. It was not, indeed, altogether unexpected, as a fragment of a mould and one or two pieces of a ware unknown on any Continental site had

kiln, so that the fine glazed pots should not get blackened. The method of firing the vessels was graphically shown by the discovery of a pile of a dozen or more plates, which had fused together through overheating. From the types of decoration on the bowls, it would seem that the designers had some connection with the pottery at Lezoux, in France." Mr. Hull himself writes, in the course of a more detailed description: "About 250 potters' stamps have been found. The kiln itself formed the keystone of a complex of kilns somewhat removed from four ordinary kilns. The whole is remarkably similar to the lay-out at Heiligenberg. Of the 110 types which occur on the decorated vessels, only fourteen appear on products of both potters 'A' and 'B.' Otherwise both use only their own peculiar types, which have but little in common with Continental potteries. Potter 'A' has no known connections. Potter 'B' has two with Lezoux and three with Blickweiler. There is a strong suggestion of a Gaulish pottery north of Lezoux not yet discovered.



A RECONSTRUCTION OF THE SAMIAN WARE KILN, SHOWING IN POSITION THE TUBES (RESEMBLING BOILER TUBES) THROUGH WHICH HEAT AND GASES WERE CONDUCTED, IN ORDER TO PROTECT THE GLAZE ON THE POTTERY.

The decoration as a whole must be derived from some unknown source. It is more of East Gaulish character than Central Gaulish, and the date is Antonine. For this the potters' names and the forms of the vessels are good authority, also the three coins found—two second brass (very worn) of the second century, and a fairly good first brass of M. Aurelius. The closing date is probably not much later than

[Continued on opposite page.]



TUBES, RINGS, STOPPERS, AND SO ON, USED IN THE CONSTRUCTION OF THE SAMIAN WARE KILN FOUND AT COLCHESTER: EXAMPLES OF ANCIENT ROMAN MECHANICS.

ON, USED IN THE CONSTRUCTION OF THE SAMIAN WARE KILN FOUND AT COLCHESTER: EXAMPLES OF ANCIENT ROMAN MECHANICS.

been in the Museum for some years. The 400 fragments found in 1933 represent two different types of moulds, apparently by two different potters. One, called Potter 'A,' made his moulds of sandy clay, generally with a band of chevrons at the bottom of the decoration. The other, Potter 'B,' made moulds of a smooth clay, baked hard. His decoration is more free. The actual ware varies considerably. The glaze is rather orange or yellowish, and the paste a light brick-red, not pink like Continental ware. The pottery includes two different types of bowls with relief decoration, one straight-sided and the other hemispherical. Besides these, practically every form of Samian ware known in the second century was also made here. Many of these undecorated forms are stamped with the potters' names, and at least eight have been identified as definitely working at Colchester. The Samian kiln was situated with three other kilns in a pit dug into the hillside, and surrounded with a retaining wall, so arranged that one man could stoke all four kilns. The flue of the Samian kiln was 14 ft. long, and the whole kiln was fired throughout by overfiring. Among the debris were large numbers of tubes and 'chimney pieces,' used for conducting the smoke through the



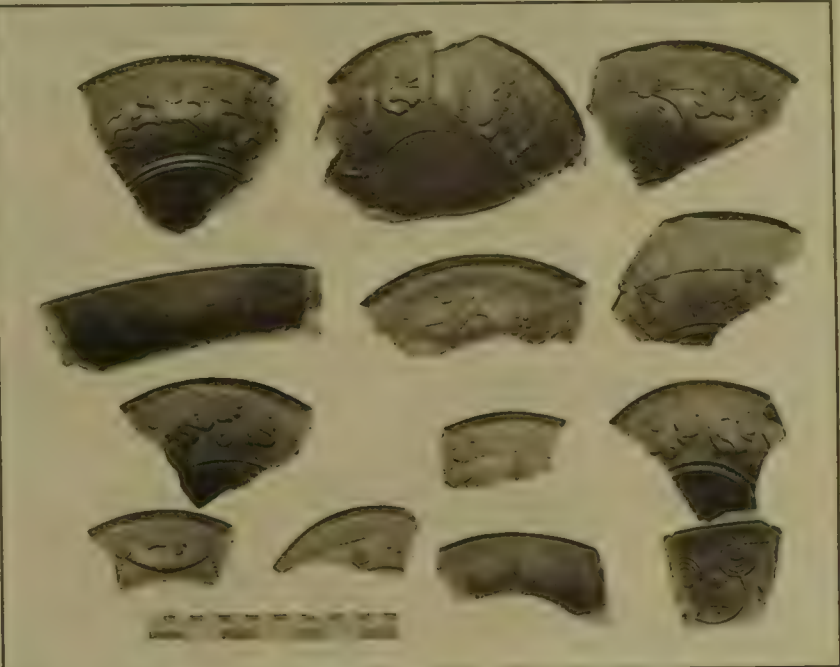
A ROMAN KILN FOR ORDINARY POTTERY, FOUND AT COLCHESTER: A VIEW SHOWING THE WALLS, FURNACE, AND CENTRAL PIER THAT SUPPORTED A CLAY FLOOR.

A "SAMIAN" KILN ON ENGLISH SOIL: THE UNIQUE FIND AT COLCHESTER.



1. FOUR HALF-MOULDS FROM THE ROMAN POTTERY WORKS DISCOVERED AT COLCHESTER: EXAMPLES SHOWING THE STYLE OF DECORATION EMPLOYED BY THE POTTERS.

3. A MOULD USED FOR APPLYING DECORATION; MADE ON A POTTER'S WHEEL, THE DESIGN THEN BEING FORMED BY PRESSING STAMPS ON THE MOIST CLAY.



2. FRAGMENTS OF ROMAN POTTERY MOULDS, OF OUTSTANDING ARCHEOLOGICAL INTEREST: TYPICAL SPECIMENS FROM A COLLECTION OF OVER FOUR HUNDRED SUCH MOULD FRAGMENTS FOUND AT COLCHESTER.



4. STAMP DESIGNS USED TO DECORATE THE MOULDS, THE FIGURES STANDING OUT IN RELIEF ON THE DECORATED BAND OF THE POT: SOME OF 110 EXAMPLES.



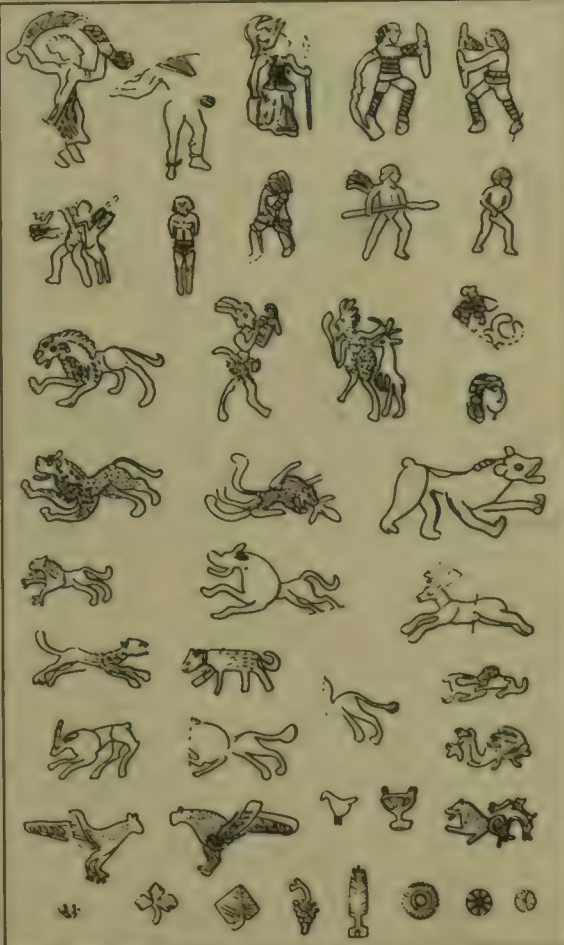
6. LIVELY LITTLE FIGURES REPRESENTING SOLDIERS, SATYRS, AND LEAPING ANIMALS: SOME OF THE 110 STAMP DESIGNS (OTHERS OF WHICH APPEAR IN FIGS. 4 AND 7) USED FOR DECORATING POTTERY.

Continued.] A.D. 200. In support of this also is the fact that burials of the third and fourth centuries were made in the debris of the kilns. This pottery produced also, besides vast quantities of buff jugs, mortaria, and colour-coated (*gefirnisst*) ware (in every variety), unguentaria, mica-gilt jugs and, possibly, even glass, of which a large quantity of wasters was found." Mr. Hull likewise mentions the fact that the vessels made at Colchester cover practically every *terra sigillata* (Samian ware) form known in the second century. He also gives a list of the potters' names found on the site. "All," he writes, "are on smooth forms (not one mould or decorated fragment bears any stamp) and may be divided as follows: commonest and certainly working here—Acceptus, Cunopectus, Gabrus Litugenus, T. Littera, Matuaci, Minuso, Senilis; rare, but apparently on ware made here—Amandin, Attius, Cintugn, Elvilli, Granani, Lipuca, Malliaci, Miccio, Rebucri, Recui . . . , Viducus, Vimpus; single stamps, imported—Albucio, Aricim, Asurius, Gippim, Belinacim, Marci . . . , Miccio, Mossima, Pater . . . , Primuli, Priscini, M. Saturnini, Tituroni(s), Reditim, Verecundus, Uxxopilli. . . . One potter, Acceptus, has left his stamp on a mortarium rim, and again (*mirabile dictu*) on a fragment of a barbotined cup of 'Castor' ware (*gefirnisst*). There is also a small mould for making a gladiator for use in *appliqué* decoration. It should, of course, be understood that the foregoing is no more than a provisional report and that certain qualifications may be found necessary in the detailed report which is in preparation." The complete description that

was supplied for Fig. 3 above, which has had to be given in an abbreviated form under the illustration, reads as follows: "Mould for putting on the decoration. This mould is made on a potter's wheel; then the design is made by pressing stamps on the moist clay, and the thing is fired in an ordinary kiln. In use, wet clay is pressed into the mould, and on drying it contracts sufficiently to allow the pot to leave the mould. The upper part of the pot and the foot-ring are then turned on with the potter's wheel."



5. FRAGMENTS OF SAMIAN WARE (*TERRA-SIGILLATA*) MADE IN THE ROMAN POTTERY WORKS FOUND AT COLCHESTER: EXAMPLES SHOWING THE BAND OF DECORATION.



7. A FURTHER GROUP OF VIVACIOUS STAMP DESIGNS USED FOR THE DECORATION OF POTTERY (SEE ALSO FIGS. 4 AND 6): HUMAN AND ANIMAL FIGURES.

BOOKS OF THE DAY.

OUR post-war world has often been compared with the years that followed the fall of Napoleon, but such comparisons are usually retrospective; that is, they look back to the Napoleonic War and draw a parallel between its effects and those of the Great War. There is, however, another way of considering that epoch—*i.e.*, in a prospective, or forward-looking view, which observes, in the light of subsequent events, the disadvantages of too much peace-making and peace-ensuing, and the perils that may attend the process of turning swords into ploughshares. I do not know whether I have made the point clear, but it will be found put very forcibly by the author of "WITH THE GUARDS WE SHALL GO." A Guardsman's Letters in the Crimea, 1854-5. By Mabel Countess of Airlie. With nineteen illustrations (Hodder and Stoughton; 15s.).

Lady Airlie evidently distrusts the wisdom of the efforts being made at Geneva, and elsewhere, to prevent the recurrence of war and the reduction of its machinery. It does not necessarily follow, I think, that, because the Crimean expedition was incredibly mismanaged, our only hope lies in warlike preparation; yet there is undoubtedly an element of truth and prudence in her argument, which, however, she does not work out to its full conclusions. Referring to the present talk of disarmament, she writes: "It may be of interest to contemplate the results which occurred some eighty years ago from a disarmament which had been completed some thirty years before, not wisely, but too well. Human nature must disarm itself, as well as its armies and navies, before the lamb can wisely lie down with the lion. The Crimean War offers a striking example of the tragedies that may at any period follow forgetfulness of this truth, for its history contains warnings that should never be forgotten."

Quite apart from any question regarding the ethics of war and the expediency of disarmament, Lady Airlie's book is of deep interest as a historical narrative. The letters of Colonel Strange Jocelyn to his father (Lord Roden), describing his experiences in the Crimea, give an extraordinarily vivid picture of the campaign, as well as of social and military conditions at the time. The state of muddle and inadequate equipment in which our troops were sent out is almost past belief. There are interesting sidelights, too, from an unusual point of view, on Florence Nightingale, whose work Colonel Jocelyn does not seem to have appreciated. Another noted character who figures incidentally in the book is the French Emperor's chef, Soyer, who effected a much-needed revolution in the Crimean field-kitchens. In a passage from which the book derives its title, Lady Airlie says: "It is with the Guards we shall go, the glorious Guards of history and fame, and the fortunes of the regiment we shall specially follow are those of the Scots Fusiliers." Not the least interesting feature of this volume is the illustrations, which consist of drawings made at the front and reproductions of old prints. I see no mention, however, of their origin, while a more serious omission is the absence of an index, unaccountable in a book of this kind.

Khaki, of course, was not dreamed of in those days, and the Guards embarked for the Crimea in full scarlet and gold with bearskins, though it seems that a kind of forage cap was devised for their benefit by Prince Albert. This brings me to another book, which contains sundry allusions to the Crimea—namely, "THE PRINCE CONSORT AND HIS BROTHER." 200 New Letters. Edited by Hector Bolitho, author of "Albert the Good." Illustrated (Cobden - Sanderson; 15s.). The Prince makes shrewd comments on contemporary events. Thus, writing from Windsor on April 24, 1854, he says: "The London people are very military and of course understand everything better than the Government. How, at 1000 miles distance, a war is to be led successfully by the Government, the Press, and the usual gossip in the clubs, is still to be proved." Mr. Bolitho reminds us, in one of his connecting passages, how deeply the Prince was concerned with the war, and that during its progress he wrote fifty volumes of memoranda and "urged Lord Aberdeen to form the Foreign Legion."

The great charm of these letters, I think, is that they reveal the Prince Consort, as it were, off his pedestal. "His brother," Mr. Bolitho points out, "was the one person to whom he could write with full candour. . . . Excepting for one year, the correspondence covers the twenty-one years of the Prince Consort's life in England. The original letters are in the archives in Coburg." Mr. Bolitho had hesitated to publish the letters, as so much in them was purely personal; but that, I think, is one of their chief attractions.

In association with Mr. Bolitho's books, the discerning reader will take the delightful Palace Plays of Mr. Laurence Housman, the third series of which recently appeared under the title "VICTORIA AND ALBERT" (Cape; 5s.). This volume contains a publisher's dozen of one-act episodes from the Queen's life, ranging in date from 1840 to 1898. The author's preface indicates their character. "This last set of plays," he writes, "draws its material, for the most part, from side-incidents which have not found their way into history. . . . 'Morning Glory' was a true incident, and took place on the date named. The question of Jonah and the Whale did really arise to cause spiritual disturbance to the Queen's mind. The Mahdi's head was made into an ink-pot. . . . Whether first-hand proof of these things any longer exists has become doubtful. The Society for the Preservation of Ancient Monuments has not, unfortunately, been granted the custody of Queen Victoria's Diaries." I look forward some day to seeing an illustrated edition of these admirable plays.

Regarding the later history of the above-mentioned Foreign Legion, part of which (the 2nd Jäger Battalion) was at one time commanded by Colonel Jocelyn, some interesting facts are given in Lady Airlie's book. "After the war was over," she writes, "the Legion was not wanted in England. They were difficult to manage; turbulent spirits in standing camp. Riots occurred, and in the end the Legion were sent as military settlers to South Africa, where they have left traces of their occupation in villages and settlements called



PERILOUS WORK INVOLVED IN SECURING RARE PLANTS FOR LONDON: A KASHMIR COLLECTOR SUSPENDED OVER A PRECIPITOUS ROCK WHILE SEEKING *GENTIANA CACHEMIRICA* (ILLUSTRATED IN THE ADJOINING PHOTOGRAPH).

link is about to be added by the approaching visit to that Dominion of his great-grandson, Prince George, who arranged to leave England for the Cape on January 19. It will not be out of place, therefore, to say a few words about several interesting books relating to that part of the world.

From a man who has spent half a century of life in the sub-continent comes a highly entertaining volume—"MAYFAIR TO MARITZBURG." Reminiscences of Eighty Years. By Gustave Hallé (Murray; 12s.). Nowadays, I find, it is very often the men of eighty or ninety who write the liveliest books. I recall, for example, those of Sir Bindon Blood and Captain Adrian Jones. Similarly,

Mr. Hallé, although qualified to speak of himself (like the late Dean Hole) as an "octogenerium," is as full of high spirits and good stories as a porcupine is full of quills, while his references to incidents and personalities in South African history are recorded with almost equal vivacity. The author is a son of that famous musician, the late Sir Charles Hallé, and he reveals the fact that when Queen Victoria was prostrated with grief by the Prince Consort's death in 1861, Sir Charles was summoned to Windsor, on the advice of her doctors, to see whether music could rouse her from the dangerous state of coma into which she had fallen. The result was a complete success. I did not realise how much medical truth lies behind Tennyson's verse in "The Princess"—

She must weep or she will die.

As Prince George has arranged to conclude his African tour with a visit to Angola, in April, at the invitation of the Portuguese Government, and to sail homeward from the port of Lobito, topical interest belongs to "A FOSSICKER IN ANGOLA." By Malcolm Burr. Illustrated. With a Preface by Henry W. Nevins (Figurehead; 5s.). I am bound to admit that I am hazy as to the precise meaning of "fossicker," and so far as I can see, Mr. Burr does not provide a definition. I gather from internal evidence, however, that he is by turns geologist, mineralogist, entomologist, and a highly entertaining travel-writer. I remember meeting the word "fossicker" recently in another book, "The Romance of the Golden Rand," where it was used as an informal synonym for a prospector. The charm of Mr. Burr's book lies mainly in everyday detail of travel and chatty descriptions of native and animal life. There is also a historic interest in the locality. "The railway for which this town [Villa Luso] was built," he writes, "was the last of the great pioneer railways of Africa, destined to tap the mineral wealth of the Katanga in the Belgian Congo and bring it out to the Atlantic. It was the crown of the life-work of Sir Robert Williams, last of the great way-breakers of Africa, who had the imagination to see the meaning of this shortening of the mineral traffic by two thousand miles. . . . It was for this line that Nazarov and I had come out to explore the country for fuel."

THE RARE AND BEAUTIFUL ROCK-PLANT SOUGHT BY THE COLLECTOR SEEN IN THE ADJOINING PHOTOGRAPH: THE KASHMIR GENTIAN, WHICH GROWS ON STEEP ROCKS AT AN ALTITUDE ABOVE 10,000 FT.

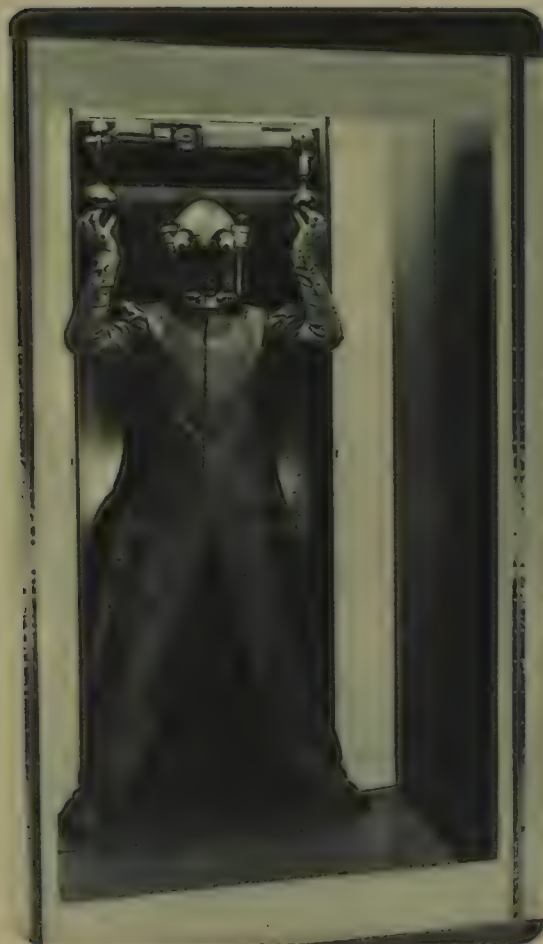
Plant-collecting in mountainous country, as these illustrations show, is often a perilous pursuit. The collector seen here is Mr. P. N. Kohli, of Kashmir, who, in sending us his interesting photographs, writes: "Kashmir State has sent some rare and beautiful flowering-plants and their seeds, so far unknown to seedsmen and florists, for the Royal Park in London, by the S.S. 'Strathnaver,' which left Bombay on December 23, 1933. The Kashmir Gentian (*Gentiana cachemirica*) is a herbaceous rock-plant, up to six inches in height, with several branches rising from the base, and terminating in bluebell-shaped flowers. It grows on steep rocks above 10,000 ft." This is one of the rare plants included in the consignment.

Berlin, Frankfurt, and Potsdam; while it is known for certain that many fought for us and took our part in the Boer War." To the chain of circumstance thus connecting the Prince Consort and his descendants with South Africa, a new and interesting

Ostia for his visit to Signor Mussolini in Rome.

In conclusion, three other notable books of African provenance must be left to speak for themselves. One is "TANGANYIKA WITHOUT PREJUDICE." A Balanced, Critical Review of the Territory and Her Peoples. By Eric Reid. With Foreword by Lieut.-Colonel Sir George Stewart Symes, Governor and Commander-in-Chief of Tanganyika Territory ("East Africa," London; 5s.). In this connection is quoted a statement by the Colonial Secretary that "Tanganyika will in no circumstances be returned to Germany." Sensational stories of encounters with big game and other creatures of the wild, based on a pioneer's memories, are told in "THE LAWS OF THE WILDERNESS"; or, The Survival of the Fittest. By Isadore Martian (Sampson Low; 7s. 6d.). Equally thrilling tales of wrecks and adventures along the shores of South-West Africa are related in "THE COAST OF TREASURE." By Lawrence Green. With thirty-two illustrations (Putnam; 10s. 6d.). This book, by the way, contains interesting accounts of Tristan da Cunha and of Napoleon's island-prison, St. Helena, as it is to-day. This latter island has one outstanding attraction—there is no income tax! C. E. B.

A MAN BECOMING INVISIBLE: PHOTOGRAPHS TAKEN AS HE VANISHED!



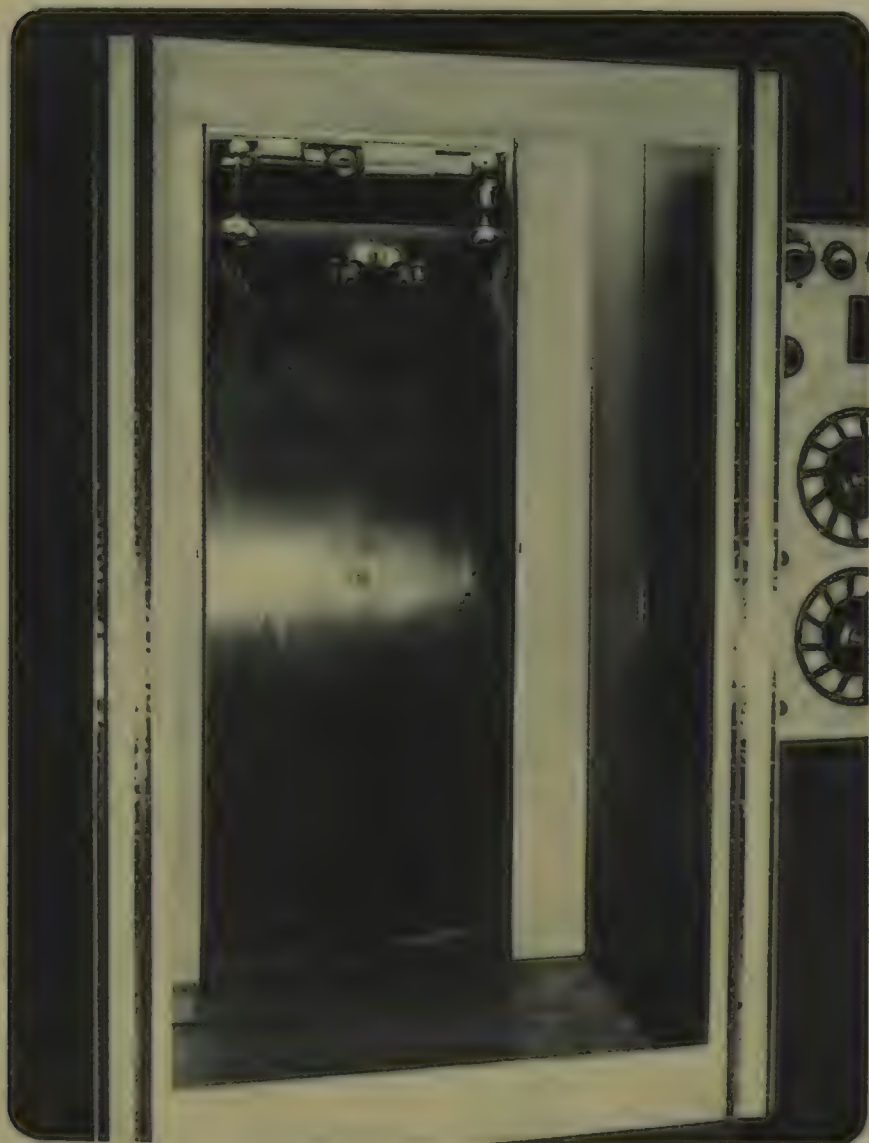
MAKING A MAN INVISIBLE—BY STAGES: THE SUBJECT, WEARING AN "ELECTRO-HELMET" AND "SPECTRAL MANTLE," ENTERS A CABINET AND IS "ELECTRIFIED."



AS THE ELECTRIC TENSION INCREASES BETWEEN THE POLES, THE OUTLINES OF THE MAN'S BODY GROW INDISTINCT, AND HE BEGINS TO FADE AWAY.



THE MAN'S TRANSPARENCY INCREASES, AND THE BACKGROUND OF THE CABINET CAN ALREADY BE SEEN THROUGH HIS MIDDLE.



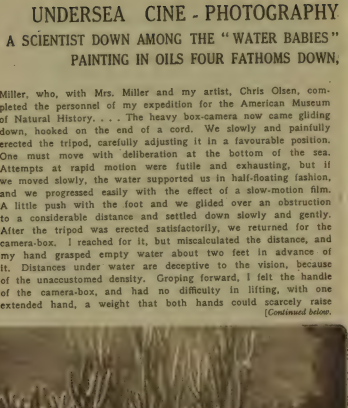
A MERE SHADOW REMAINS TO SHOW WHERE THE MAN IS STANDING IN THE CABINET; THE UPPER PART OF HIS BODY BEING THE LAST TO DISAPPEAR, AND STILL SHOWING UP IN A GHOSTLY FASHION.



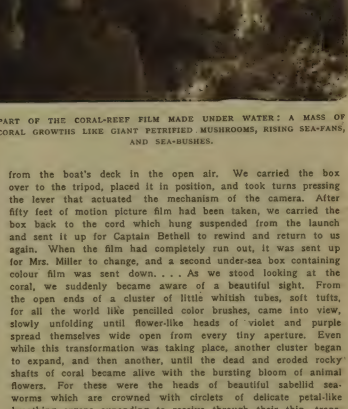
INVISIBLE: THE MAN HAS DISAPPEARED BEFORE THE EYES OF THE AUDIENCE— THANKS TO AN "ELECTRO-HELMET," A "SPECTRAL MANTLE" AND A DEVICE THAT WORKS BY ELECTRIC CURRENT.

A young inventor, Herbert Winck, claims to have perfected, after seven years' research, an apparatus which can render a man invisible; and these photographs would certainly appear to bear out his claims. His device is to be used, we are told, as a variety turn; and therefore it is not possible here to explain the mechanism of the apparatus. Dressed in garments which are described as an "electro-helmet" and a "spectral mantle," a man enters a cabinet, open at the front, placed on a brilliantly lighted stage. With both hands he touches contact globes above his head, and an electric current is switched on. Gradually

he appears to become transparent, and, as the "anode" rays are strengthened, his body disappears into thin air. He is then tangible but not visible; a touch of the hand, we are assured, will verify his continued presence in the cabinet. This spectacular "act" recalls the famous H. G. Wells romance, "The Invisible Man," though in that fantasy the hero achieved invisibility by chemical and not by electrical means. A film, soon to be seen at the Tivoli, has lately been made based on that story; but the remarkable effects which Universal have attained in that are due, of course, to trick photography.



STASTIC BEAUTIES OF THE CORAL REEFS RECORDED IN A FILM:
ANCHORED GORGONIAN SEA-BUSHES, HAVING VERTICAL FINGERS COVERED
BATHERY WHITE POLYPS, LIKE BRIGHT "HALOS" IN THE SUNLIGHT.



lucent walls living oxygen from the watery hood in which they are bathed. A cluster of fluffy green clubs rises from a [Continued above.]

AT "MRS. BEDONEBYASYOUDID'S":
ON THE BAHAMAS REEFS; AND A DIVER-ARTIST
USING A NON-CORROSIVE PALETTE.

11. However, it did not disturb me and went about its business elsewhere. As for sharks, one is occasionally seen about the reef, but both sharks and barracudas are open-water fishes. They seem to need sea-room, and do not usually bother with the serrated entanglements of coral reefs. The only shark I caught was a small one, and I had to step on a sting-ray, and keep one of the black sea-urchin (*Centechinus anillurum*), there is not much to fear, not nearly so much as there is in crossing Broadway during the rush hour. At times Chris Olsen would go down with palette knife and construct a sketch of the reef, and then he would take the sketch to the studio and fasten into it an oil-canvas securely mounted on a sheet of plate glass. Then he would actually make sketches with oil colors directly from nature, undersea, at a depth of fifteen or twenty feet. He would use the brushes of a landscape artist, but with wooden handles; but, inadvertently, he let go his hold on one of the handles, and the brush fell to the bottom. He rowed out with a dinghy to get it. Besides, in the wash of the tide, a brush is not steady enough for applying color. So Olsen finally used a palette knife instead, which was much more effective. At the Atoll Club, the Governor of the Bahamas, and Lady Clifford to the undersea world. They came down to the turn, and explored the face of the reef, working their way through the crevices between the coral palms, facing the inevitable camera at a depth of twenty feet. The Bahaman officials were very interested in the undersea world, and they were very anxious to have me and my assistants in their power to assist us. Occasionally, when the weather was too rough for diving, we went ashore on one of the rocky cays which abound in the waters near Nassau, and by means of a boat and hatchets cut out a piece of the so-called "honeycomb rock," of which they are composed. This rock is wrought by wave and weather into a honeycomb of irregular cells, the whole surface of the cays is full of holes and passages contorted and twisted and anastomosing like a petrified sponge. We obtained more than a ton of this rock and shipped it to the American Museum of Natural History. In the afternoon we are now working on the coral reef, the upper part of the foreground in the picture group, using the original material in the process.

FIG. 2. THE BAHAMAS CORAL-REEF FIRM MADE UNDER WATER BY FISHES SWIMMING AMONG WEIRDLY-SHAPED STONE TREES, FIFTEEN FEET HIGH, ON THE ANDROS REEF.

THE GOVERNOR OF THE BAHAMAS INSPECTS THE WATERY CONFINES OF HIS PROVINCE: SIR BEDE CLIFFORD
FACES THE CAMERA TWENTY FEET DOWN, IN THE COSTUME DE RIGUEUR FOR MEETING PARROT-FISHES
JACKS, RAYS, AND GROUPERS!

The World of the Theatre.

By J. T. GREIN.

PREUX CHEVALIER: SIR CEDRIC HARDWICKE.

HE is indeed a *preux chevalier et sans reproche* is Cedric Hardwicke. At the gate of his forties, an honour is conferred upon him for which many of his elders have been waiting for a long time. Many were, perhaps, a little surprised; yet no one begrudged his honour, for it was clearly stated that he was rewarded for his services to his country during the war, as well as for his achievement in the world of the theatre. There is something fascinating in this "fifty-fifty" between the sword and the boards, and none will deny that, during his comparatively short career, Hardwicke has done already as much work as would fill the lifetime of a veteran. His range is vast and varied, and during his long apprenticeship at Birmingham he has played characters from Shakespeare to Shaw. But one may be a laurelled hero in Birmingham without being known in London. I always think of the plaint of the well-known provincial actor who almost cried on my bosom for that London would not have him, while Cardiff "gave him ovations." The old story of the Grand Duchess of Gerolstein: "*Voilà ce qu'on dit de moi dans la 'Gazette de Hollande.'*" It was not until "The Farmer's Wife," by Eden Phillpotts, came to the Court, where, thanks to Sir Barry Jackson's unshakable belief and support, it ran for a few years, that our attention was rivetted by the artist who played the old misogynist. We had no idea who he was, or what age in reality this crusty, hoary old bachelor might be, but almost at once he became the outstanding figure in a most excellent cast. It was a complete study of cantankerous senility, with a peculiar, unforgettable gait and searing, acidulated sense of humour. Even Devonians, caustic critics always, and jealous of their racial idiosyncrasies, approved of him, and in my hearing described him as "good lad that." When at length that long spell of "The Farmer's Wife" was broken, Hardwicke almost exclusively devoted himself to his friend George Bernard Shaw. He played the whole gallery of Shaw characters, from "Casar and Cleopatra," "Heartbreak House," to "Widowers' Houses," never revived in the West End of London since I had the privilege of producing it first in 1893. The verdict on these creations, all so complex and so varied, was unanimous. He was voted the Shaw actor *par excellence*, and has remained so ever since.

But he reached his high-water mark in the "Methuselah" cycle at the Court, where his every creation was a gem—to say nothing of a feat of memory, only to be excelled in "The Apple Cart." The part of the King was his *magnum opus*. It was a triumph of characterisation, of personality, of superb diction, of mental force. Some of his speeches—notably the one in the County Chamber—could be measured by the yard, but Cedric Hardwicke did justice to every inch of them. That young King will live in memory and stage history along with the great creations of Irving, Tree, and Martin Harvey. Nor should his Barrett of Wimpole Street be forgotten, incarnation of a Victorian gentleman, of a tyrannic *paterfamilias*, of an outward frigid soul with the fire of passion smouldering within him. The very contrast between the young King and the old, aloof bourgeois marks the great versatility of Hardwicke's talent. His is a penetrating intellect; he sinks his own personality into every character he vitalises: aided and abetted by the magic of wig and make-up, his impersonations are as apart as the Poles. One could never say of him, as one refers to some other prominent actors: "He is always himself." He is never himself on the stage—he is the man in the part. Lest I be accused of prejudice

in his favour, let me say of Hardwicke, whose work the Press is generally unanimous in praising, that in all his histrionic career I have only once seen him fail, and that was as the Circus Ringmaster in the luckless German play "Caravan," at the Globe. And even for that failure there is a valid excuse. Hardwicke could turn out a hundred Englishmen, but the Teuton was wholly foreign to his temperament.



ALFRED LUNT AND LYNN FONTANNE IN "REUNION IN VIENNA": THE ARCHDUKE WOOS HIS FORMER MISTRESS TO MUSIC.

"Reunion in Vienna," by Robert E. Sherwood, is the story of Viennese aristocrats who seek to recall the golden days before the Revolution—for one night only. The Archduke Rudolph Maximilian von Habsburg tries to win back his former mistress, Elena, now happily married to Dr. Anton Krug. His victory is but Pyrrhic. In the above photograph are Alfred Lunt and Lynn Fontanne; with 'Aladar Sio as Bredzi, the violinist; and Herman Levy as Jansci.

TRUE GOLD AND TARNISHED GILT.

From the Embassy at Swiss Cottage to the Vaudeville comes Mr. Frederick Witney's comedy, "The Man Who Was Fed Up," a piece that shall provide me with a theme. This stockbroker had, indeed, good reason to kick over the traces and fly for sanctuary to a Cornish monastery, for his wife Nina frittered away all his substance in a frivolous, empty-headed round of gaiety, dividing her time between the effeminate egoist Kenneth and the romantically chivalrous Scot, Donald, completely oblivious of the self-sacrificing devotion of her husband and

sans any vestige of authenticity, is a cheap butt of laughter. And what kind of laughter? The guffaw, the giggle, the smirking self-consciousness that has no health in it. The divan episode got its rewards in the tumultuous applause, an episode played with brilliance and subtlety by Miss Lynn Fontanne and Mr. Alfred Lunt, but, detached from its acting or considered in the hands of less gifted players, an episode that, like silver-leaf on plum-trees, is diseased in its creation. Nor can I subscribe to the undivided praise of the acting, for whenever Miss Fontanne and Mr. Lunt did not hold the stage I found the passages tedious. And they had not taken the measure of their theatre, for at some distance from the stage much of their badinage was lost. This, however, is a fault easily corrected. They bring lightness, speed, direction, and a surety of touch to their work, and the only redemption the play has for me. Miss Fontanne has grace, dignity, delicacy, and distinction, and endows her part with an adoral personality; while Mr. Lunt contributes suavity, charm, irrepressibility, and style to soften the boorish edges and gild the portrait. If the gilt is tarnished, it is the fault of Mr. Robert Sherwood, and not that of his interpreters.

If you would seek a world where all is fragrant, where there is no tarnish to spoil the tale—a true fairy kingdom—then you must go to the Cambridge and see "Hansel and Gretel." Here is glamour and music, colour and grace, charm and enchanting loveliness. This is not only a children's play, for whoever can be captured by beauty will be entranced. What a delightful and captivating Gretel is Miss Victoria Hopper, who adds to the reputation she made for herself in "Martine"! And Mr. Leslie French does well as Hans. This may not be the brittle sophistication, the hard glitter, of Mr. Sherwood's comedy, but there is imagination and fancy, and a sweet breath that touches all with magic. It may be remote from realism, but it is the richer for being nearer to poetry. Sentiment glows warm, and romance has a tender appeal. Laughter is spontaneous and hearty, while music weaves a fairy spell. A fairy opera, with gentle absurdities to wake a smile, and a simple story full of enchanting grace. This is pleasure without alloy, and memories are lovely and not mocked. This is glamour without tarnish; but "Reunion in Vienna," for all its artificial gaiety, its glitter, its badinage, its improprieties, its mockery, and the consummate acting of its two principals, leaves behind a sense of laughter bought at the price of travesty and bad taste.



ALFRED LUNT AND LYNN FONTANNE PLAYING IN LONDON, AT THE LYRIC: A SCENE FROM "REUNION IN VIENNA," WHICH SHOWS AUSTRIAN ARISTOCRATS SEEKING TO RECALL THE GOLDEN DAYS BEFORE THE REVOLUTION.

the common-sense realities of everyday life. The play is enjoyable because of its refreshing frankness of opinion, as well as its clever manipulation of both incident and character. It is true the resource which illuminates the first two acts peters out in an obvious and unconvincing conclusion—obvious because the happy-ever-after ending holds no surprise, but unconvincing because there is no

ableness and connubial infelicity farcically amusing. The moral is covert and implicit, and the fun is provoking because it is apt and pointed. If life was as aimless, as frivolous, as brainless as that led by this wife, then the only sensible thing to do would be to hide in a monastery.

Now, in "Reunion in Vienna," which has been hailed by my confrères with such a chorus of unstinted praise, we are in a world that has no connection with virtue and small connection with good taste. The immoral Lothario, a mean Casanova, surrounded by a frowsty, ill-behaved bourgeois breed of aristocrats *sans* dignity, *sans* grace,

*"... must take
a something
to keep out
the cold!..."*

old song



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DEWAR'S

THE FAMOUS "White Label" FENDS OFF THE 'FLU'

Landscape in British Art: Masterpieces at Burlington House.



"COAST SCENE, HARWICH."—BY JOHN CONSTABLE (1776—1837).
Lent to the British Art Exhibition by O. S. Ashcroft, Esq.



"VIEW ON A RIVER."—BY RICHARD PARKES BONINGTON (1801—1828).
Lent to the British Art Exhibition by Mrs. E. W. Tilling.

The lives of the two famous artists here represented offer some striking contrasts. "Constable's merits as a landscape-painter," writes Mr. Eric Underwood in his "Short History of English Painting," "were not generally recognised till after his death. It was not before he was nearly forty that he sold a picture to anyone outside his own immediate circle, and all his life he barely earned enough to support himself and his family. . . . The explanation lies probably in Constable's subjects. The world was not yet ready for the 'natural' landscape, *i.e.*, for pictures of scenery unrelated to history or mythology, nor for English landscape when it did not depict the mansion or park of the purchaser." Bonington

rose rapidly to fame in his short life. He grew up in Paris, where his father, a Nottingham man, had settled as a portrait-painter. Young Bonington studied under Louis Francia and Baron Gros, and then travelled in France and Italy. "Exhibited first at the Salon of 1822," writes Mr. Underwood, "his brilliant and original work quickly attracted attention. In 1824, at the exhibition at which Constable's 'Haywain' was shown, he, Constable and Copley Fielding received gold medals, and it has been suggested that it may be due to Bonington that Paris paid so much attention to Constable's picture." In 1828 Bonington came to London for medical advice, and died in that year of galloping consumption.

THE COUNTRYSIDE: A FOURTH SERIES OF DRAWINGS BY BLAMPIED.

Drawings specially made for "The Illustrated London News" by Edmund Blampied.



"A TODDY, A PIPEFUL—AND SO TO BED."



"LIFE IN OUR VILLAGE: 'MY DEAR, THERE'S SOMEONE MOVING.'"

We have previously published three sets of drawings by Edmund Blampied. The fourth, which we here continue, is devoted to the countryside. In this series we have dealt with the countryman's leisurely version of both business and

pleasure, reproduced drawings showing two moments of bucolic emotion, and also the contemplative side of life in the country. Domestic life in "our village" is the subject of this week's drawings.



THE WORLD OF SCIENCE.



THE AFRICAN ELECTRIC CAT-FISH.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WHENEVER and wherever we turn to the contemplation of living bodies, whether of man himself, or of the simplest bodies known to Science, we are confronted by exceptions to the rule, "without number," and of mysteries which seem to defy solution. But these difficulties only stimulate the desire to know more. This is true whether we are

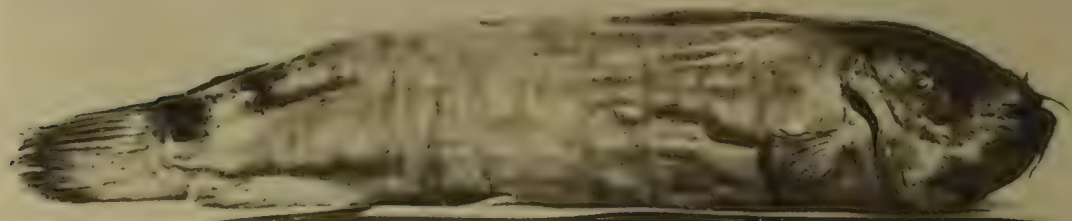
But the freshwater species is of a very sluggish disposition, and this life of slothful ease has registered itself in the state of its fins; for these have all become greatly reduced in size. The tail-fin looks as though it had been squeezed into the sausage-shaped body. The pelvic fins, answering to the hind-legs of land animals, are here placed far back, and are very small,

special apparatus, and familiarity with the methods of physiological research. But in the electric cat-fish, the electric eel, the torpedo-ray, and one or two other species, in no way related, electric organs of high efficiency have been evolved, and this by the transformation of muscular tissue, with the single exception of the African fish forming the theme of this essay. Herein it is the *skin*, and not the muscle, which is invested with the power of forming an electric organ. It takes the form of a thick layer of a gelatinous substance, investing the body like a sheath between the outer skin and the muscles of the body. One may, indeed, compare it to the blubber of a whale, which in like manner ensheathes the body. Through this sheath the electric plates are scattered quite irregularly, but transversely to the long axis of the body. Another and a very important peculiarity of this electric apparatus is the fact that the nervous side of each plate is positive, and the hinder end of the body is positive to the head end, the current passing from the tail to the head. On each side of the body the organ is supplied, not by a single nerve, but by a single, much-branched fibre, each branch ending in an electric plate. The fibre itself arises from a single, enormous, lens-shaped nerve-cell, situated just where the brain passes into the spinal cord.

As yet, nothing is known of the early developmental history of the electric tissue in this really wonderful fish; but even when quite young the power of producing electricity is present, for they can give a quite perceptible shock. It is believed, however, that the plates to which I have referred have arisen through the modification of certain cells in the epidermis, or outer layer of the skin. But the shock of the discharge in this fish is not so powerful as that of the electric eel or the torpedo-ray, sometimes found in British waters. It is, however, according to Mr. J. R. Norman, one of our highest authorities on fishes, sufficiently great to cause considerable inconvenience to anyone handling a newly-caught specimen. Even when no more than two or three inches long, they are said to be capable of giving shocks like a succession of pricks.

Little is known of the manner in which the electric discharge is actually produced, but from the evidence available, it would seem that it is the nervous parts of the organs which, in all these electric fishes, play the most important part in the production of electricity. The currents generated, it is to be noticed, display all the known powers of electricity, and in order to obtain the full shock it is necessary to complete the circuit by touching the fish at two points, either directly or through the medium of some conducting body. It is said that a powerful sensation may be produced by a discharge conveyed through

the medium of a stream of water. Though some hold that the fish gives the shock voluntarily, the time and strength of the discharge being directly under control, it seems more probable that the discharge is involuntary, being induced by anything touching the skin suddenly and locally. Thus a



1. THE AFRICAN ELECTRIC CAT-FISH (*MALOPTERURUS ELECTRICUS*): AN UNSIGHTLY CREATURE, WHICH, UNLIKE ALL OTHER ELECTRICAL FISHES, HAS THE SOURCE OF ELECTRICITY IN A SKIN OF THICK, JELLY-LIKE SUBSTANCE ENCIRCLING IT.

In all other electrical fishes it is muscular tissue that has been transformed to generate the shock, but in the cat-fish it is the skin.

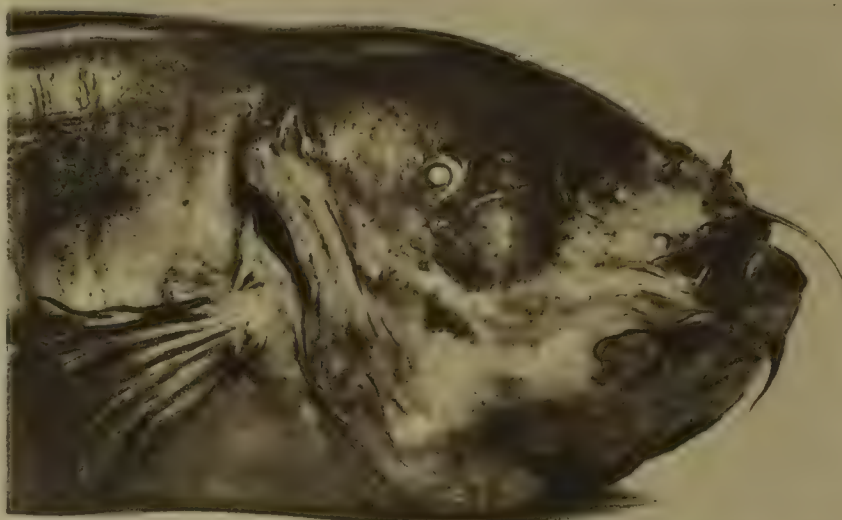
surveying living bodies in regard to their coloration or shape, and the relation of these to the mode of life, or whether our survey passes on to internal organisation. No less important are the even more subtle problems of instinct, and "behaviour," and the agencies which govern these.

Even dwellers in towns can get some taste of these sublime opportunities of gaining an insight into the mysteries of Life and its manifestations. But when we turn to the countryside, woods and forests, streams and lakes, the seashore, and the sea itself, we are hampered by the bewildering range of choice before us; we cannot see the wood for trees, unless we set out with a definite purpose, or let chance decide for us. Sometimes what we may call "mere accident" will bring us some strange creature from a land unknown to us, save from what others have told us. These are, indeed, great occasions. And this experience was mine last week, when I had the opportunity of examining for the first time a specimen of the African electric cat-fish (*Malopterurus electricus*).

This very strange, obese-looking fish (Fig. 1) is to be found all over the tropical parts of Africa and the Lower Nile, attaining to a length of three feet. It is a member of that singularly interesting group of fishes known as the "silurids," or "cat-fish," which present a number of quite peculiar features, especially in regard to the armature of the body. For none of them bear scales such as we find in ordinary fish; some have no scales at all, and many have the first ray of the dorsal fin converted into a formidable spine, showing a complex locking arrangement with the skeleton. All agree in having, round the mouth, a fringe of long, tactile "feelers," sometimes of enormous length, and sometimes branched at the tip. These feelers provide organs of touch of great sensitiveness. They may safely be said to have come into being through the stimulus of use. For these fish live in muddy water, which has brought about a great reduction in the size of the eyes, not by the direct action of the mud-particles suspended in the water, but by reduction of the stimulus of light on the optic nerve, and the consequent degeneration of the eye. Here, then, we have two striking structural contrasts determined by a single agency—muddy water. The "feelers" have come into being as a consequence of the incessant probing in the mud for food, their size and sensitiveness to touch increasing in proportion as the eyes degenerated.

Though the physical conditions of life seems to be much the same in all the tribe of cat-fish, the responses made by the body are very different. The African electric cat-fish alone inhabits fresh water, and it has a naked skin. Some of the marine forms, on the other hand, have the body enclosed in a cuirass of bony plates, while some are only partially armoured.

as is the dorsal or back fin. Another peculiarity is seen in the gill opening, which takes the form of a gaping, oblong hole at the side of the head. In other fishes, such as the salmon or the mackerel, the gill-openings extend from the top of the head to the throat. Yet they have to be sought for, since they are completely covered by an overlapping



2. AN ENLARGED VIEW OF THE HEAD OF THE SAME CAT-FISH: A PHOTOGRAPH SHOWING THE EYES, WHICH HAVE DEGENERATED AND ARE CONSPICUOUSLY SMALL; AND THE FEELERS, WHICH HAVE DEVELOPED ROUND THE MOUTH BY WAY OF COMPENSATION FOR THE WEAKENING OF THE FISH'S SIGHT.

The life led by the cat-fish in muddy water is the reason for the degeneration of the eyes, through lack of the stimulus of light. One of the feelers, it will be observed, is branched at the tip.

plate—the "operculum." When this is raised, the gills are plainly seen, but they are not seen through the aperture in the electric cat-fish.

The most singular feature of all, however, about this strange fish is suggested in the adjectival prefix to its name—the "electric" cat-fish. Since the



3. THE UNDERSIDE OF THE AFRICAN ELECTRIC CAT-FISH; SHOWING THE SMALL SIZE OF ONE OF THE PELVIC FINS (WHICH ANSWER TO THE HIND-LEGS OF LAND ANIMALS) AND THE UNUSUAL FORM OF THE GILL OPENING (A), WHICH HAS NO LARGE COVERING PLATE, AS IN OTHER FISH.

days of Galvani, it has been, one might almost say, a matter of common knowledge that the muscles of animal bodies can produce electricity. But except in rare cases, afforded, for example, by certain fishes, the discharge is too feeble to demonstrate without

stimulus would be set up along the nerves supplying the electric apparatus by ordinary reflex action. Repeated stimuli, be it noted, lead to an exhaustion of these powers, requiring a period of rest for recuperation.

CAR DISASTERS IN CALIFORNIAN STORM-FLOODS.

Many lives were lost and enormous damage was done in California by floods following a terrific rainstorm on the night of December 30-31. The number of deaths was given on January 2 as thirty-one, while thirty-five people had been seriously injured and nineteen were still unaccounted for. The Los Angeles rainfall was nearly twice the normal amount for a whole year. In Glendale it was more than doubled. The greatest havoc was caused at Montrose, in the Glendale foothills, fifteen miles north of Los Angeles, but the whole surrounding area suffered severely. Some 3500 persons were driven from 1200 homes; houses and streets were half-buried in mud, rocks and debris; more than twenty bridges, including railway bridges, were destroyed, and hundreds of motor-cars had to be abandoned. At Montrose over forty houses were destroyed, and several motor-cars were engulfed by swollen streams when bridges gave way. Some of the occupants managed to extricate themselves from their cars and escape by swimming. One woman was drowned by being swept beneath her car as she was trying to ford a flooded road.



AFTER GREAT STORM-FLOODS IN WHICH 31 PEOPLE PERISHED AND 3500 WERE RENDERED HOMELESS: MOTOR-CARS STUCK IN DEEP MUD IN GLENDALE, CALIFORNIA.



ONE OF SEVERAL CARS ENGULFED WITH THEIR OCCUPANTS DURING THE FLOODS: THE VEHICLE AFTER PARTIAL EXCAVATION, SHOWING HOW DEEPLY IT WAS SUBMERGED.



FLOOD HAVOC IN GLENDALE, CALIFORNIA: DIGGING OUT A CAR FROM MUD, SAND, AND SILT SWEEPED DOWN FROM NEIGHBOURING HILLS AND EMBANKMENTS THROUGH TORRENTIAL RAIN.

JAPAN ACCLAIMS THE HEIR TO THE THRONE.



REJOICINGS IN JAPAN OVER THE BIRTH OF THE EMPEROR'S FIRST SON, THE HEIR TO THE THRONE: TOKYO STUDENTS SHOUTING "BANZAI" BEFORE THE IMPERIAL PALACE BRIDGE.



THE NURSE CHOSEN FOR THE IMPERIAL INFANT: MRS. HANAKO SHINDO, WITH HER HUSBAND (RIGHT) ARRIVING AT A RAILWAY STATION IN TOKYO.



ANNOUNCING THE BIRTH TO THE PRESS: MR. TAKEMURA, SECRETARY OF THE IMPERIAL HOUSEHOLD, SHOWING THE BULLETIN TO REPORTERS AT THE PALACE.



THE EMPRESS'S SISTER, COUNTESS TOSHIKO OTANI (LEFT), AND HER MOTHER, PRINCESS CHIKAKO KUNI (STANDING TOGETHER AT THE DOORWAY, CENTRE BACKGROUND) RECEIVING CONGRATULATIONS FROM PARTICIPANTS IN A LANTERN PROCESSION.

There were great rejoicings throughout Japan over the long-hoped-for birth of an heir to the Throne, which occurred on December 23 last, at the Imperial Palace in Tokyo. The baby Prince is the fifth child of the Emperor and Empress, but their first son. Of the four daughters born three are living, but the other died at the age of six months. By Japanese law, daughters are unable to succeed to the Throne. The birth of the heir was announced in all the towns of Japan by time-signalling sirens, which blew two blasts one minute long. For a girl, only one blast would have been blown. The naming of the infant Prince took place, with ancient Shinto ceremony, on December 29. Four classical scholars had prepared three names from which the Emperor could select one. The Prince received the name of Akihito (which conveys the hope that he will grow up an enlightened and benevolent man), together with the title of Tsugunomiya (literally, "Succession Prince") designating him Heir to the Throne. The Emperor himself wrote the name on a scroll, which was enclosed in a lacquer box and placed in the Imperial nursery.



A PAGE FOR COLLECTORS. LATE EIGHTEENTH-CENTURY TRIFLES.

By FRANK DAVIS.

to take three bottles or canisters. The smaller ones, of course, are for two, or are merely a single box. In no end of cases—especially where the box is of no great value—the receptacles inside have disappeared and people use the caddy for cigarettes.

A JANUARY auction does not always contain many items of great distinction: one which is announced by Sotheby's for Jan. 24 at 24, Portman Square seems to break the rules in this respect. It is not that this house is filled with objects of extreme rarity and beauty, but there are in it a great number of interesting and agreeable pieces which may not be fine enough to rest for ever beneath the roof of a museum, but which testify to the taste and knowledge of their late owner, and are just those quiet, well-chosen articles which turn a mere house into a home worth living in.

However much one may talk—and talk quite truthfully and honestly—about the force, the character, the ingenuity, and the great beauty of most of the early periods of English furniture, one has to make up one's mind in due course about the great change that came over the world of the cabinet-maker towards the end of the eighteenth century. In actual solidity a good deal was lost; a lot of paint took the place of marquetry; your big cabriole leg, requiring much wood and highly skilled craftsmanship, even when it was not carved, went out of favour for something slight and tapering. Economy was at last of some account: it was not, perhaps, that the rich demanded a less extravagant insistence upon detail, but the middle class, whose purses were longer than before. Taste had only just recovered from an orgy of imitation Gothic and imitation Chinese in the 1750's; the reaction was towards simplicity in any case. Middle-class money—happily for us—was spent in a large number of good, simple things; it was not wasted in a riot of expensive and over-elaborate trappings until well into the new century.

Quite a good example of this unpretentious elegance is to be seen in the little writing-table of Fig. 1—kidney shaped, with a leather-covered top, a little compartment on each side, and an adjustable flap. It is an English version, not perfect, perhaps, as far as colouring goes, but sufficiently good to satisfy all but the most difficult; of a type produced in more elaborate style by dozens of French cabinet-makers under Louis XVI. The Englishman has kept good proportions, shape, and simple gadgets, and sacrificed only non-essentials—the result is a sober dignity and admirable finish which can hold its own with any number of more ingeniously decorated tables.

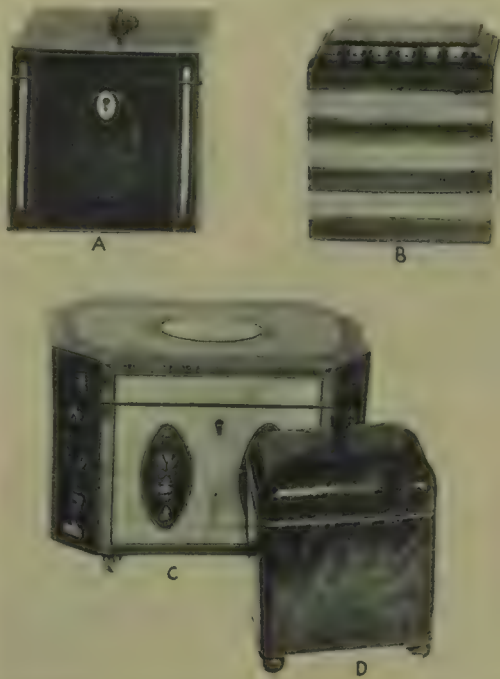
This is an engaging trifle; more trifling still, and quite unpretentious, is a fairly large collection of boxes and tea-caddies, some of which are illustrated herewith. With tea at its eighteenth-century price, it was natural enough that the leaf should be kept, not in a tin in the kitchen, but in a more elaborate box in the parlour. A wealthy household would, of course, have a fine silver caddy set—one receptacle for Bohea, one for Pekoe, and the third for sugar; in wood there are plenty of rectangular boxes designed



1. TO BE SOLD BY AUCTION: A CHARMING KIDNEY-SHAPED WRITING-TABLE—AN ENGLISH VERSION OF A LOUIS XVI. FRENCH TYPE—WITH AN ADJUSTABLE FLAP AND A LITTLE COMPARTMENT ON EACH SIDE. (3 FT. WIDE.)

When there are cut glass bottles in the compartments, it is as well to make sure that they are original before paying a long price.

Designs mostly follow current furniture fashions, with a tendency to favour satinwood enriched with the usual stained green panels containing leaves



2. FOUR DELIGHTFUL OLD EIGHTEENTH-CENTURY TEA-CADDIES: PIECES OF YEW, INLAID WITH SATIN-WOOD (A: 4½ IN. WIDE); VENEERED IN LABURNUM, WITH A SLIDING LID (B: 4½ IN. WIDE); INLAID WITH PANELS OF VASES ON A GREEN GROUND, WITH A MOTHER-O'-PEARL MEDALLION ON THE LID (C: 8½ IN. WIDE); AND VENEERED WITH GREEN STAINED TORTOISE-SHELL (D: 4½ IN. WIDE).

CHOICE EXAMPLES OF THE EIGHTEENTH-CENTURY CABINET-MAKER'S ART: ITEMS IN A FORTHCOMING AUCTION.

The sale of the articles, from 24, Portman Square, illustrated on this page, has been arranged for January 24. They were the property of Countess Pes di Villamarina.

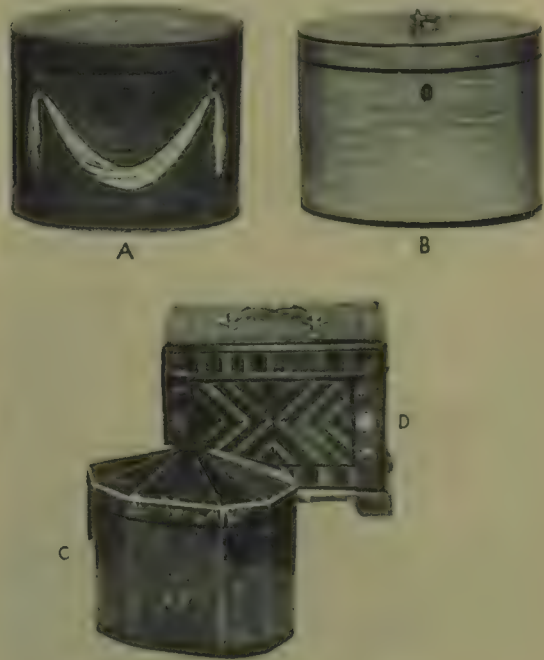
and flowers or shells or vases; but—as the illustrations show—

there are no rules to the game, and this particular collection contains a considerable variety both of material and pattern. Woods are as follows: satinwood, mahogany, hawthorn, amboyna, rosewood, and—very unusual—yew. Shapes are oval, rectangular, hexagonal, octagonal. Inlay is sometimes mother-of-pearl, and tortoiseshell veneer is by no means rare. Geometric designs are engaging and—after the suave classicism of a ribbon or a

flower vase—strike one as almost heartily Elizabethan. Of such is 4 D, with its pleasant handle and small drawer at the side; inside are three wooden canisters with sliding lids—altogether a very nice piece in laburnum veneers. 2 B, also veneered in laburnum, has a sliding lid and no interior fittings. The others are less uncommon—4 C, for example, is an octagonal box in tortoiseshell, of a shape much in favour for a whole generation, while 2 D is in green-stained tortoiseshell. 4 A and B are two examples of ovals, the former of hawthorn inlaid on the lid with a shell and in the front with a drapery festoon, after the manner of many a large side-table; the latter of plain satinwood.

2 C is more interesting than it appears in the reproduction, for it is fitted with several compartments, and inset in the lid is a carved mother-o'-pearl medallion. The sides and corners are inlaid with panels containing vases of flowers on a shaded green ground. Much more uncommon is the use of yew inlaid with satinwood, a combination seen in 2 A. The simple hexagonal caddy (3), in amboyna, is shown against the double chest so as to give some idea of the size of the latter, which is 14 inches in height. It has long been the fashion to describe such pieces as dolls' furniture, but this is very rarely accurate. Nearly all miniature articles are apprentices' experiments: many of us go further, and believe that they were as often as not used as samples. Can any reader of this page produce definite proof one way or the other, in the shape of letters or literary references? I think potters' travellers were in the habit of going about the country with sets of miniature cups and plates, and there seems no reason to exclude cabinet-makers from so sensible a practice. On the other hand, I don't remember ever having seen documentary evidence which can settle this point once and for all.

In addition to the above there are a great number of small, unpretentious late eighteenth-century pieces in this collection, from which large, magisterial, and formidable articles of furniture have been miraculously excluded. Painted satinwood is not to everyone's taste in these days, but there is one chair of Sheraton character, with back and arms pierced with a lattice design and an entablature painted with flowers, which seems to me an uncommonly pleasant example of this rather fleeting and hybrid fashion. What is doubly odd about it is that, seen in a room surrounded by mahogany, it does not look in the least out of place, but tends to lighten a severe environment—from which it would appear that there are occasions when a judicious mixture of styles adds enormously to the interest of a carefully chosen collection.



4. FOUR MORE INTERESTING EIGHTEENTH-CENTURY TEA-CADDIES: TWO OVAL EXAMPLES, ONE IN INLAID HAWTHORN (A: 6 IN. WIDE), THE OTHER OF PLAIN SATINWOOD (B: 6 IN. WIDE); A CADDY IN LABURNUM VENEERS, HAVING THREE CANISTERS WITH SLIDING LIDS (C: 6 IN. WIDE); AND A TORTOISE-SHELL TEA-CADDY OF THE SHAPE MUCH IN FAVOUR FOR A WHOLE GENERATION (D).

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

COMMERCIAL motor-vehicles using compression-ignition engines are making much headway in Great Britain, as well as in the Dominions. Already London has seventy motor omnibuses in



PARTICULARLY SUITABLE FOR TRAVELLING IN THE COUNTRY OR ABROAD: A MOST ATTRACTIVE THRUPP AND MABERLY CONTINENTAL TOURING SALOON ON A 40-50 H.P. ROLLS-ROYCE CHASSIS.

This car, which has just been supplied to Sir Harold Bowden, Bt., G.B.E., by Messrs. Thrupp and Maberly, of Devonshire House, Berkeley Street, W.1, provides ample accommodation for five passengers.

public service running on Diesel or fuel oil in place of petrol, and several town councils have their corporation omnibus services also using heavy oil engined vehicles. The result of this successful passenger traffic has brought many orders to England from abroad for goods vehicles of this type; so that the many years spent in research by our motor engineers to improve the compression engine for transport service are now bringing in some reward.

Fears are expressed in certain motoring circles that the Chancellor of the Exchequer has his eye on fuel oil as another source of income as well as petrol.

Already this oil carries a small tax (1d. per gallon), but if this should be increased in future Budgets, it will have a disastrous effect on the compression-ignition motor industry. Any increase in tax will put all these vehicles off the market in England, and therefore not make it worth while for British manufacturers to continue this development. This would be a great pity, as already our heavy-oil using vehicles are greatly in advance of those built in the U.S.A., so are obtaining many orders from Overseas markets. Operators of motor-omnibus services and hauliers of goods already have to pay a higher licence for motor-vehicles using fuel oil in place of petrol. Thus, under five-ton vehicles pay £70 per annum road tax if using petrol, and £90 per annum if using fuel oil, so that should a further tax be placed on the fuel, these latter vehicles will be less economical than petrol motors to run. Therefore it is hoped that there will be no change in present taxation of these vehicles.

As in previous years, the R.A.C. is making elaborate plans to ensure that competitors in the Monte Carlo Rally starting from

British controls will receive due warning if the route through England and Scotland becomes difficult owing to weather conditions. In the event of any section of this route becoming impassable, arrangements have also been made for an alternative route, if it exists, to be notified. The scheme which will be put into operation requires the active participation of five R.A.C. branch offices, and will necessitate

the collation of reports received from a chain of R.A.C. guides stationed over more than 1200 miles of highway. The Meteorological Office of the Air Ministry has also kindly undertaken to supply the latest weather reports, and by a careful co-ordination of the information available it is hoped that it will be possible to arrange for competitors to have the earliest and fullest news regarding road and weather conditions on the route during the British section of the Rally.

The R.A.C. is also supplying to each competitor starting from a British control a complete itinerary covering the entire route from start to finish, showing the mileages between the various intermediate points, the growing mileage, and the schedule time of arrival calculated at the rate of speed appropriate to the section. This itinerary should prove of considerable value to competitors, and it is hoped will materially assist the British contingent in putting up a good performance during the road section of the Rally.

[Continued overleaf.]



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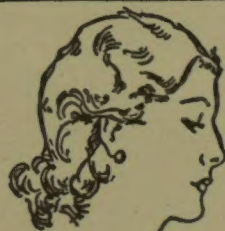
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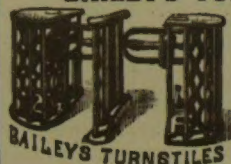
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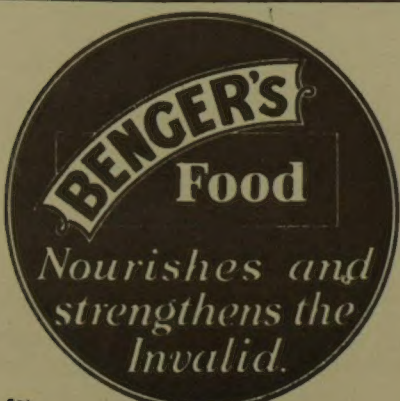
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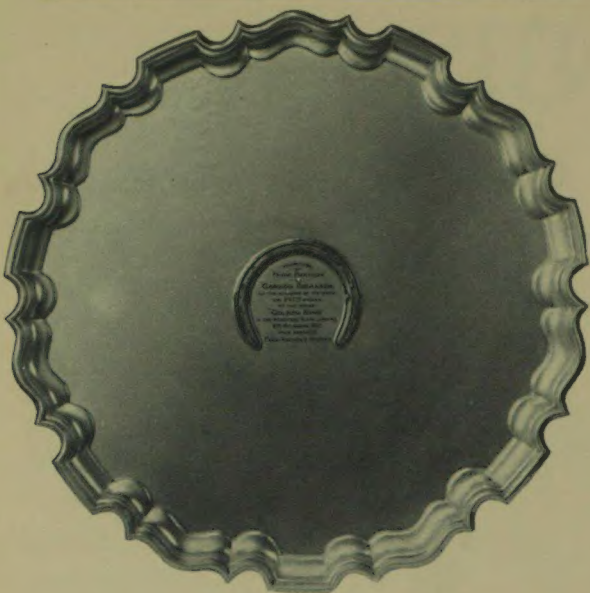
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Entries for the R.A.C. Rally close on Monday, Feb. 5, and intending competitors are requested by the Club to forward their entries as early as possible, first, to obviate any possibility of disappointment if the limit of 400 is reached prior to entry-closing date; and, secondly, to assist the R.A.C. by avoiding a very heavy last-minute rush. Last year the Club received 137 entries on the day that entries closed. Of these, nearly thirty which had nominated London as the starting point had to be returned, as the hundred starters permitted from any one control had already been allocated. The R.A.C. is sending to all entrants a complete list of the hotels and garages in Bournemouth, giving particulars of accommodation and prices. All enquiries regarding accommodation, however, should be addressed to the Publicity Manager of the Bournemouth Corporation.

A total of 179,439 miles in just under seven years is the record of a 16-h.p. Wolseley touring car which has been in constant use by Sir Mayson Beeton since 1927. During that time, replacements, other than tyres, have amounted to the following only: two front road-springs

and one front axle swivel-pin at 10,000 miles, and a set of new sparking-plugs and pistons, with cylinders re-bored, at 70,000 miles. The car is stated to be in very good order to-day. The mileage set up may not be an out-and-out record for seven years' use,



A NOTABLE ADDITION TO LONDON'S AMENITIES: THE BANQUETING HALL OF THE CUMBERLAND HOTEL, MARBLE ARCH.

This fine banquetting hall is a feature of Messrs. Lyons's latest enterprise, the big Cumberland Hotel. It is panelled in weathered sycamore, with inlaid figures and designs of tungum-alloy; and, as our photograph suggests, reflects great credit on the firm responsible for it—Messrs. Hampton and Sons, of Pall Mall, S.W.

but it is certainly a striking tribute to the workmanship, reliability, and maintenance economy of British cars. Sir Mayson has just replaced his seven-years-old model by a 1934 Wolseley "Hornet."

Mr. A. J. Siggins, whose most interesting new book, "Man-Killers I Have Known," was reviewed in our issue of Dec. 23 last, asks us to say that there is no question as to the truth of the story of the African native who, aided by his wife, killed a lion in a truly Herculean struggle. Mr. Siggins, who is, of course, expert in such matters, not only investigated the story fully, but interviewed the man and examined the great scars left by the wounds he had received in the encounter in question. As to the feat, Mr. Siggins adds that, although it is exceptional, several natives and two or three Britons have killed lions single-handed.

By a slip of the pen, we referred in our last issue to Dick Turpin's famous mare Brown Bess. The mistake was so obvious that, no doubt, our readers realised that Black Bess was intended. Brown Bess, of course, was the name given to the old flintlock musket of the British Army.

With reference to the photographs of Indian lamps in our issue of January 6 (page 34), we are now informed that the rolling lamp is not, as there stated, a temple lamp, and that the bird lamp does not represent a nightingale, but is a sacred parrot.

An announcement which we feel sure will be of great interest to travellers from Australia to this country is made by the Orient Line, to the effect that, from now onwards and until the end of May next, their large 20,000-ton liners are to call at the Mediterranean port of Villefranche on the homeward journey from Australia. As Villefranche is very near to both Nice and Monte Carlo, this will give Australian visitors to this country the opportunity of spending a few days on the famous French Riviera. They may then, if they wish, proceed on the journey overland, and by steamer to a Channel port, for London. By this means the Bay of Biscay is also avoided.

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MAJOR STANTON, Dawlish, Devon

THE new stamps issued last year were numerically only
a little below the average for some years past. As
these pages have shown, they were as pictorially diversified
as ever. One of the leading "new issue services" con-
ducted in this country was able to distribute 1492 new
stamps, of which 220 were British Colonials and the rest
foreign, between January
and December 1933.



SAN DOMINGO: THE NEW AIR-
MAIL STAMP.

consisting of the 2-cent stamp (cathedral) of 1931, over-
printed "Correo Aereo Interno," for inland use, and a
fine new engraved stamp of 10 centavos blue for the
international air-mail. The latter shows a
monoplane over the
mouth of the River
Ozama, with a
glimpse of Fort
Ozama at the right.

The great Inter-
national Aviation
Congress at Cairo
was the occasion for
a special issue of
stamps by Egypt,
with aeronautical subjects effectively rendered in photo-
gravure. There are five values in three designs. The
5 mills, brown and 10 mills, violet show an air-liner,
G-ABPI; the 13 mills, red and 15 mills,
purple show a flying-boat, Dornier
D-1929; and the 20 mills, blue depicts
the Graf Zeppelin.



EGYPT: A FLYING-BOAT ON A NEW
AERONAUTICAL STAMP.



LUXEMBOURG:
COUNT
HENRI VII.

Luxembourg's annual charity set is well produced in
photogravure in five denominations, all presenting the
picture of Count Henri VII.
(1288-1309).

The New Zealand Post Office is
very loyal to its own artists and
engravers, but the stamps locally
produced in the Dominion rarely
turn out well. The latest 1d. health
stamp is a fair example of Wellin-
gton work. It represents the "Path
to Health," after a design by J. Berry,
of Wellington, and printed from a
steel plate, made by H. T. Peat, at
the Government Printing Office in
that city. For the important new
set of general pictorials, the plates,
and at least the first printings, are
being made in London, although
the designs are nearly all by New
Zealanders.



NEW ZEALAND:
"THE PATH TO
HEALTH."

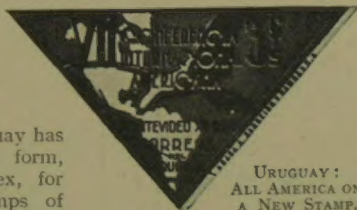
As a welcome reminder that some folk are lucky enough
to have free postage, there reaches me from Portugal the
new stamp of the Lisbon Geographical Society. This
year it is in blue and scarlet. It
bears no denomination, but, like the
similar stamps for the Portuguese Red
Cross Society and the Civilian Rifle
Corps, it franks letters sent on the
business of these national institutions.



PORTUGAL:
A STAMP THAT
FRANKS OR "FREES"
LETTERS.
Sent by the Lisbon
Geographical
Society.

Sweden has a new stamp of in-
triguing design by Professor Einar
Forseth, and engraved by Sven Ewart.
The artist has endeavoured to sym-
bolise the advantages of thrift, for
this 5-öre green stamp is meant to
celebrate the jubilee of the Swedish
Postal Savings Bank. A cup upheld
by two hands is collecting the rays
from a golden coin.

Triangular stamps present some
difficulties in stamp-printing establishments, as perforators
are not usually adapted for perforating stamps of this
shape. They must
be inconvenient
to the public that
has to use them.
But apparently
some countries
must go on pro-
ducing them. Uruguay has
chosen the triangle form,
standing on its apex, for
the set of six stamps of
the Seventh American
International Conference, held at Montevideo in December.
The design, lithographed in colours, shows a bird in flight
over a skeleton map of the entire American continent.



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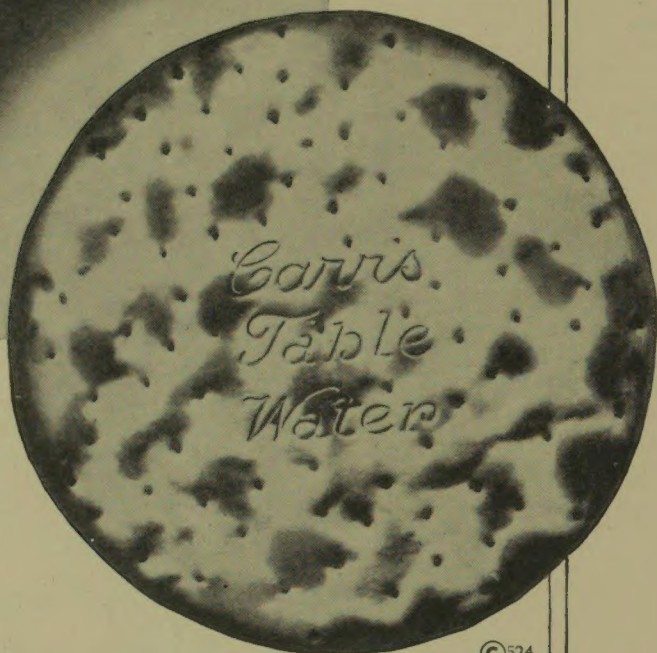
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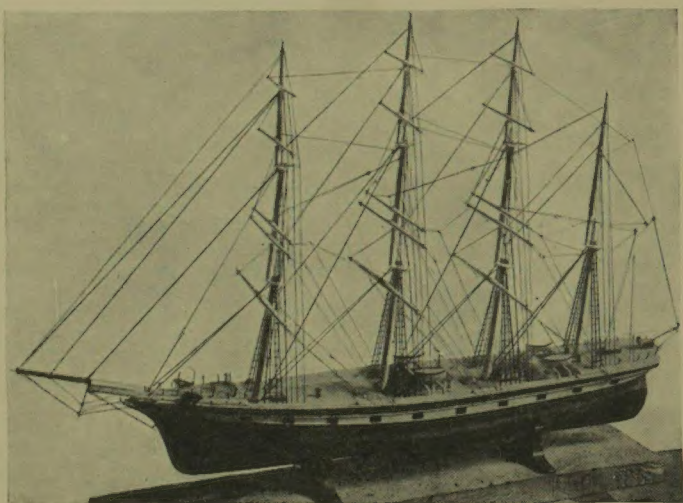


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